The NEW YORK
CLIPPER
THE OLDEST THEATRICAL PUBLICATION IN AMERICA

NOVEMBER 26, 1919

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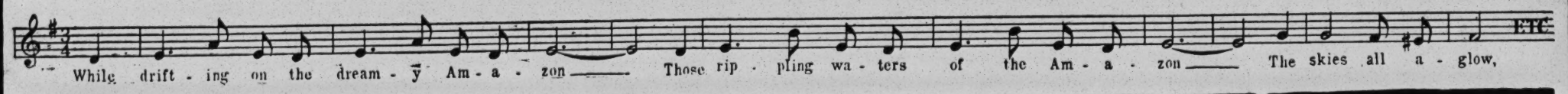
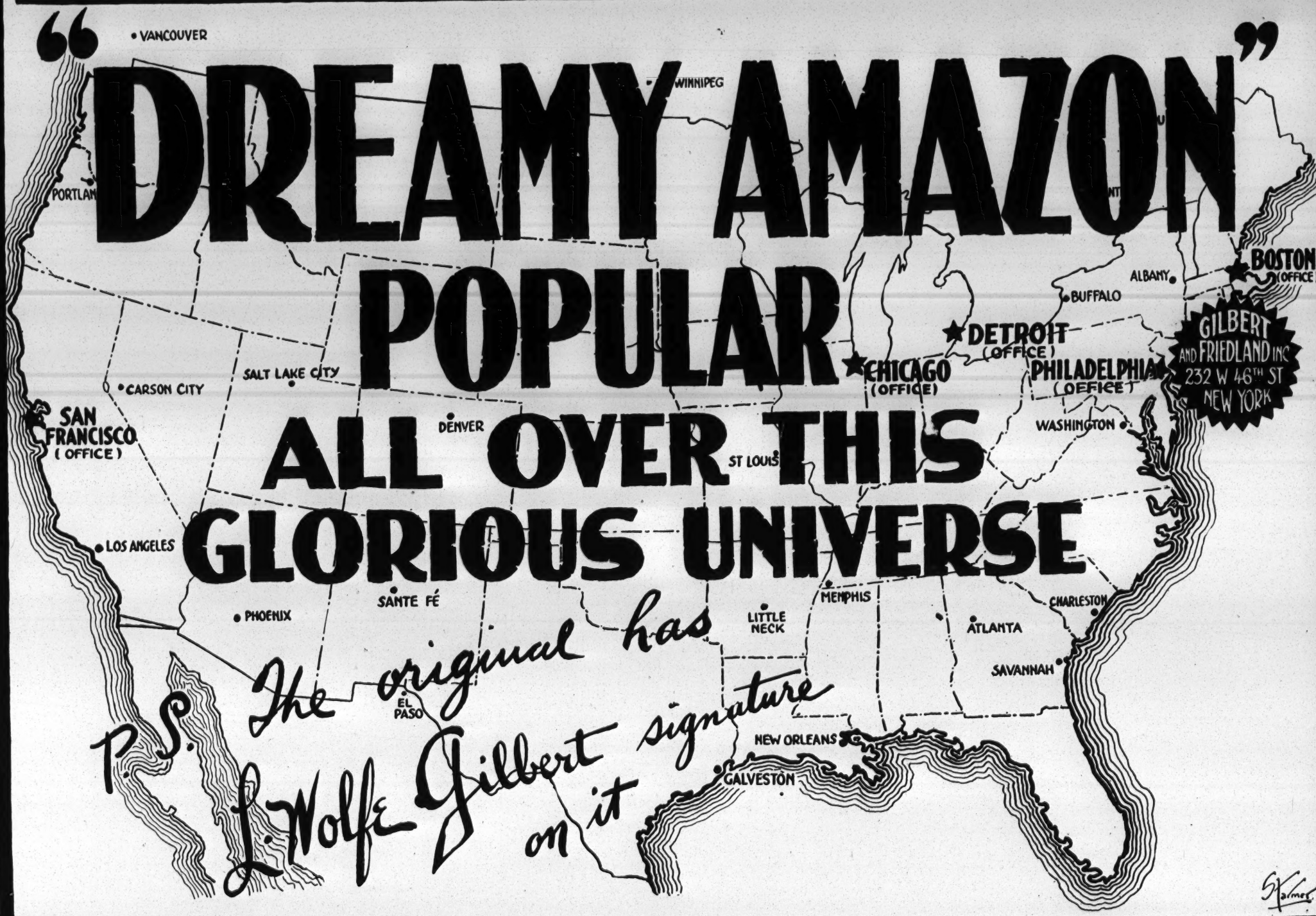

"DREAMY AMAZON" POPULAR ALL OVER THIS GLORIOUS UNIVERSE



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NEW YORK, NOVEMBER 26, 1919

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ORPHEUM BUYS OUT PANTAGES IS REPORT

COULD USE THE HOUSES

Reports reached Broadway early this week that the Orpheum Circuit had consummated a deal to take over all of the Pantages theatres. It was further reported that a $50,000,000 corporation had been formed by the Orpheum interests, which would take over the chain on New Year's day.

Efforts to confirm the reports were unsuccessful. At the Orpheum offices in the Palace Thetatre Building, it was stated that Martin Beck, managing director of the Orpheum Circuit, was out of town and would not return until later in the week. Other Orpheum officials did not want to take the responsibility of discussing the situation. When Morris C. Meyerfeld was interviewed by a Clipper reporter at his San Francisco office Monday he would neither confirm nor deny the rumor. He said that he knew nothing about it personally but admitted the deal may have been put through in the East.

The taking over of the Pantages or any other theatres by the Orpheum Circuit would not come as a surprise, for it has been frequently reported of late that the Orpheum executives and the Illinois Trust Company have been planning a big extension to the present Orpheum Circuit.

The Orpheum would probably put the State Lake policy into the Pantages houses. The opening of the State Lake Theatre in Chicago proved very successful, financially. The theatre, playing popular priced vaudeville that may be classed midway between big and small time, has been playing to almost invariable capacity and to enormous profits. An extension of this State Lake policy is, therefore, desired by the Orpheum backers, and the taking over of the Pantages' Circuit is a likely answer.

Popular priced vaudeville could be booked in the Pantages houses under Orpheum management without taking away from the box-office receipts of the Orpheum theatres. The Orpheum Circuit and the Pantages Circuit could easily run parallel under the same management, each catering to an entirely different clientelle.

It is also possible that a number of Pantages theatres would be turned over to a big time policy to shorten some of the present long jumps on the Orpheum Circuit, but enough Pantages houses would still remain to give ample bookings to acts engaged to play the State Lake type of vaudeville.

CROSMAN SHOW CLOSES

Dave Weiss last week closed "The Critical Moment", in which Henrietta Crosman opened several weeks ago.

ACTOR HUNTERS ARE FINED

MONTEREY, Cal., Nov. 21.—Because John Coohan and George Banta, members of the "Mama" company, in which Trixie Friganza is featured, could not tell the difference between a swan and a goose, they paid fines of $25 each in the local court yesterday, after shooting two swans on Seaside lake, a small body of water near the Hotel Del Monte. The actors told the Judge they supposed the birds to be geese.

ARRESTED FOR HOLD-UP

OAKLAND, Cal., Nov. 22.—Irene Johnson, who, two years ago, was a member of the Jack Bollnippart Players, a road show, was arrested here this week on a charge of having, singlehanded, held up a photographer in his studio and relieved him of $335 in cash ,after he was bound and gagged. The robbery took place in Richmond, Calif., and Miss Johnson was arrested through a Mrs. Bessie Brown, of San Francisco, who saw the former showgirl on the street and recognized some of the clothes which she was wearing as those which had been stolen from her.

KELLERD IS BANKRUPT

SAN FRANCISCO, Nov. 23.—John E. Kellerd, Shakespearean actor, filed a petition in bankruptcy in the United States District Court here last week. He confessed debts of $27,961 and assets of $50, explaining that the latter consists of two suits of clothes and shoes. His principal creditor is Robert Dalton who filed a damage suit against Kellerd asking for $25,000 for false imprisonment.

Kellerd claims that when his recent season failed, the members of his troupe agreed to work on the commonwealth plan of profit sharing. Following a disagreement over the distribution of the funds, Kellerd had Dalton arrested. Dalton was exonerated and discharged, then he brought suit which never has been tried. Deavor Storer, of Chicago, another creditor, brought suit for defamation of character, stating that he was grossly libeled during a temperamental tempest of Kellerd.

COBURN SHOW QUITS

Mr. and Mrs. Coburn's new production, "All the King's Horses," has been brought in from the road, and the cast dismissed. Inability to get a New York theatre and the impossibility to continue suitable bookings on the road are given as the reasons.

The show opened two weeks ago in Baltimore, went to Washington and then tried a few performances on the one-nighters. Katherine Kidder, Tyrone Power and Howard Kyle were the principals.

EQUITY TO MEET SUNDAY

A special meeting of the Actors' Equity Association for members only will be held next Sunday afternoon at the Hotel Astor. All the plans announced some weeks ago by the Equity officials will be presented in more detail at that time. If the meeting is successful, it is planned to hold similar meetings about once a month.

J. L. Sacks, English Manager, To Produce Plays Over Here

Now in This Country, He Will Return in the Spring to Put on Several Scripts Owing to Scarcity of Theatres in Britain

J. L. Sacks, the London producing manager who is in this country on a three weeks' business visit, announced early this week that he will return to this country early next Spring to produce. His determination to put on plays in this country, he explained, is due to the paucity of theatres in London at present, there being at least double the number of plays ready for presentation than there are available theatres in which to house the productions.

This condition has been brought about by the phenomenal business done by English theatres during the last two years, especially during the last year of the war.

Mr. Sacks will produce at least two plays here, he stated, in association with local producing managers, and though he refused to reveal the names of these latter, it is quite probable that A. H. Woods will be associated with him in the production of a comedy and that the Shuberts will "ride in" on the musical play that Sacks is planning to produce here. He is scheduled to sail for London next Saturday on the Mauretania, taking back to the British capital with him several American plays now running and which he has practically closed for.

This is the second visit Mr. Sacks has made to this country within a year. When he left here last November he had acquired "Friendly Enemies" from A. H. Woods and "Tiger Rose" from David Belasco. Both of these plays were successfully produced by him in London, the former being done in association with Woods.

In addition, he acquired the book of "The Velvet Lady" from Fred Jackson, the author, which will ultimately be musicalized with a score furnished by a British composer, for it was explained that the music of Victor Herbert, who composed the score for the piece here, is taboo in England because of Herbert's pro-Irish political views. In London, the play will be called "The Purple Lady."

Sack's British theatrical activities at the present time include the construction of two new theatres in London, both houses to be built on sites acquired in the Leicester Square section. Work will be started on both houses simultaneously early next year. One of them is to be called the Domino and will have a seating capacity of upwards of 1800 and will be confined to the housing of musical shows exclusively. The other will be called the Victory and will contain 1600 seats. It will house various kinds of spoken plays. Both houses will cost approximately $1,500,000.

Within the next year Mr. Sacks says that London will have at least four more new theatres, including the two he is to build. Sir Alfred Butt and Gilbert Miller, the latter the son of Henry Miller and who is at present considered one of the most successful London managers, will each build a new theatre.

Mr. Sacks also stated that, shortly after his return to London, he expects to consummate his plans for the establishment of a 52-week provincial circuit in England, patterned after the circuits conducted in this country by the Shuberts and the Klaw and Erlanger offices. To begin with, he explained, London attractions at the present time cannot play on tour for a longer consecutive period than twenty-one weeks. The road season starts during the month of January and runs to the latter par tof May. The shows then close and are brought back to London. Early in August they are again sent on tour until the following January ,the tour consisting almost of return engagements in cities previously played. Already, it has been established that first-class productions can play in the larger cities over a period extending beyond a month, yet, says Mr. Sacks, so ingrained is the tradition existing in provincial theatres of playing attractions but one week that their managers are loathe to change the policy, though it has already been demonstrated that a change of booking would prove beneficial to them.

As a result, Mr. Sacks has planned, through a syndicate, to build twelve standardized theatres in as many British cities, which would be the nucleus of the extensive circuit he hopes to acquire. He stated that he feels certain that the managers of other houses in the provinces will begin booking their houses him just as soon as his new provincial theatres are in operation.

The cities in which he plans to build standardized theatres are as follows: Manchester, Birmingham, Liverpool, Leeds, Sheffield, Newcastle, Glasgow, Edinburgh, Nottingham, Plymouth, Brighton and Cardiff.

"DANCING WIDOW" ORDERED IN

Mittenthal Bros., producers of "The Dancing Widow", with Florence Sissel as the star have ordered the piece in to New York, because of unsatisfactory conditions and the inability to get proper bookings in the West.

Lately, the show has been playing in Texas and Oklahoma to fair business, but the jumps have been so great that it has not shown a profit. It will come in to New York Dec. 5, lay off for two weeks, and then take up an eastern route. It will open again in Philadelphia Dec. 22, with the present cast.

Subway Circuit To Raise Admission To $2.00 Top

Beginning Christmas Week, Riviera Will Boost Price, and Other Shubert Houses Are Expected to Follow. Second Upward Tilt This Season

Box-office prices are to be tilted upward on the Subway circuit, so called, in all the Shubert booked houses. The new scale is to go into effect, it is reported, Monday, December 23, Christmas week. The top price now charged in all the subway houses is $1.50 and the raise will be to $2.00, with a corresponding raise for all other seats except those in the gallery.

This follows the general tilt made in all the Times Square theatres and does not come entirely as an unsuspected move. Down-town houses that previously have charged $2.00 for the best seats have lent the scale up to $2.50, and those which formerly topped their scale at this latter price, now charge $3.00. In one or two instances, where the show is an unquestioned hit, the price has recently been set at $3.50. It is natural, therefore, that the subway and suburban theatres should do likewise.

This new raise is the second this class of houses will have felt during the present season. Previously, the top price was $1.00, but, at the beginning of this season, the Riviera, at Ninety-Sixth Street, raised its scale to $1.50, with the Bronx Opera House shortly following and the Standard, a Klaw and Erlanger booked house, going in for the 50 cent raise about two weeks after it was demonstrated that it did not hurt business in the Shubert houses.

The same process, doubtless, will be followed with the newest raise, the Shubert Riviera taking the lead and the other houses following if it proves successful.

A. H. Woods', "A Voice in the Dark," will be the first show at the Riviera under the new scale. It will wind up its engagement at the Republic, where it is now playing, December 20th.

"FRIVOLITIES" TO RE-OPEN

G. M. Anderson's "The Frivolities of 1919", a review shown originally on the road about a month ago and then brought into New York, where it has been undergoing many changes in scenes and cast, is now ready for another try and will open in Boston Nov. 4th.

In the process of rejuvination, much has happened to the production with Jean Bedini a chief figure in the activities. Bedini was associated with Anderson in the original production of the piece, staging it and having one of the leading comedy roles. He also was responsible for some of the scenery and was the owner of it.

In the new production, Bedini will have no part. Scenes that he wrote are "out", he himself is out and the scenery that he designed and owned is withdrawn. As it now stands, it is the work in great part of Henry Lewis, who will be the leading comedian, and of William B. Friedlander and Will M. Hoff. These two latter have written a number of songs which will be used.

The cast that will open with the piece in Boston is composed of Nan Halperin, Davis and Darnell, Sammy Weston, Seven Musical Nosses, Glenn and Jenkins, Thornton Flynn, Irene Deloy, Charles Leland Marsh and Zelda Santley.

Felix Adler, the Barr Twins, Bertram and Saxon Francis Ross and Gallagher and Rollay, who were in the production when it first was tried out in Providence are not listed in the present cast.

DODGE DELAYS "ESTER"

Wendell Phillips Dodge and Willy Pogany, who recently formed a partnership to enter the production field, have delayed the presentation of their contemplated offering, "Ester," until sometime after the first of the year, owing to the fact that "The Wayfarer," the spectacle to be produced under the auspices of the Interchurch World Movement at Madison Square Garden next month, would be considered as direct opposition. Consequently, it will be postponed until after the religeous spectacle moves to Chicago.

The firm is now casting, instead, for a musical comedy, a version of "Kitty McKay," an old play which will be ready for the holidays. It goes into rehearsal this week.

ANNOYING BLANCHE RING

Since her election to the Presidency of Chorus Equity, which took place Tuesday of last week, Blanche Ring, it is reported ,has been subjected to a number of small annoyances at the Winter Garden.

The reports say she has been compelled to stand in line with the chorus to receive her salary, instead of having it delivered to her dressing room like the other principals, and, in the past few days, has not been given her calls. Her room is up three flights and has no bell. As a result, she has been coming down quite some time before necessary and standing in the wings to await her entrance.

Miss Ring plays a leading role in several of the most important scenes in the new Winter Garden show, as does also her husband, Charles Winninger.

TELLEGEN'S ACTING GOOD

BINGHAMTON, N. Y., Nov. 23.—Lou Tellegen's new play "The Lust of Gold" with Helen Ware in the chief feminine role, opened here this week at the Armory Theatre. Hedwig Reicher is a featured member of the cast.

No play presented in this city in several seasons has been a more finished production, has displayed better acting or has had more realistic or more pleasing stage settings. Yet, there is something about the offering that leaves a dissatisfied feeling with the audience. It must be the story itself. The plot is the eternal triangle, with new angles. But there is'nt any moral to give an excuse for Helen Ware playing a vampire role. An additional discrimination is that it gives only two opportunities for Tellegen to smile his famous smile.

The tale tells of a recluse in the Canadian North woods whose housekeeper is deeply in love with him. He does not respond; is even unaware of the sentiment when the play opens. But this has no retarding effect on the housekeeper. Into the life of the two, shortly comes the other woman. She is of the unfamiliar outer world, and she starts the drama, as other women usually do.

Tellegen is the recluse, Miss Ware the vampire and Miss Reicher the housekeeper. Miss Reicher far outshines her contemporary and often takes laurels from the star. Her interpretation of her character is a real achievement.

MAGIC MELODY" COSTLY SHOW

"The Magic Melody," Wilner and Romberg's initial production, is playing on a 70-30 split at the Shubert Theatre. This is an unusual percentage basis for the Shuberts to allow on a show housed in one of their theatres.

"The Magic Melody" has cost its producers upwards of $100,000, an uncommon amount to be spent on a musical show even in these days of the high cost of production. In fact, with the exception of Ziegfeld's "Follies," the Shuberts' Winter Garden shows and the Hippodrome shows, there are few, if any, others that cost $100,000 to produce.

The Shuberts were, therefore, very much impressed with the chances of "The Magic Melody" to make good in one of the best houses they could provide for it here. And so the show was rushed into the Shubert Theatre, following the Sothern and Marlowe engagement. Now, however, it is reported that the Shuberts may ultimately acquire an interest in the show, engage a less expensive cast and send it on tour, it being looked upon at the present time as a much better road proposition than it is a mefropolitan money maker. For, at the Shubert, it is reported that the show has to play to a weekly gross of about $14,000 in order for its producers to break even on their end of the expense of maintaining it.

At the present time the show is playing to a weekly gross amounting to about $14,000. This is made possible by the ticket brokers, who arranged to take about 500 seats each night during the first four weeks of the show's run, with the privilege of returning 25 per cent of their "buy" each night before seven-thirty. This arrangement has, thus far, brought in about $,9000 a week, the balance of the tickets being sold at the box office, and a group of seats in the balcony, on certain nights in the week, being sold at cut rate prices by Joe Leblang.

The Wilner-Romberg firm is of quite recent origin. Max Wilner has, heretofore, exercised most of his theatrical activities in acquiring and managing Yiddish theatres and producing plays in the Yiddish language.

Sigmund Romberg, formerly was under contract to compose music for the various Winter Garden shows and, in addition, has furnished interpolated numbers and complete scores for several shows produced by the Shuberts. Besides investing in the neighborhood of $10,000 of his own money in "The Magic Melody" he is also the composer of the show's score, Frederic Arnold Kummer being responsible for the book and lyrics.

In connection with the book and lyrics, before the play was brought to New York the producers deemed them inadequate. In fact, there were a number of things about the show that needed fixing. J. C. Huffman, the Shubert stage director, was called in to lend a hand in the staging of the show. Then Harold Atteridge, the Shuberts' staff book and lyric writer, was sent for and told to inject some new humorous lines and situations. A contract was made with Atteridge in which the latter was to receive one per cent of the show's gross and, in addition, was to be designated in the billing as jointly responsible, with Kummer, for the play. However, Kummer objected so strenuously to Atteridge being billed as co-author that the contract was never signed by both parties.

The producers also have another up their managerial sleeves—a piece entitled "The Three Kisses," and said to be based upon "The Seven Sisters." This play was produced in New York with Charles Cherry in the leading role years ago.

MOUNTFORD SUES BILLBOARD

Harry Mountford, last week, through Joseph J. Myers, his attorney, started an injunction suit against the Billboard in which he asks that that publication be restrained from presenting a certain portion of its contents in a style of "make-up" which he claims to be unique and distinctively his own. He also asks to be awarded $5,000 damages.

In the complaint filed in the action, Mountford first states that he has a well known reputation as an author, playwright, journalist, critic, editor and writer for and contributor to newspapers and periodical publications in the United States, Great Britain and Australia. During the past several years, he says, he has been using a style of "make-up" for his articles that has at once stamped them as his. This consisted, he states, of dividing the page on whic hhis matter appears into three columns, a wide one in the centre, with two narrower ones on the side and the whole surrounded by a heavy black border. To develop this style, he sets forth, took great brain work and intellect, and its use by him for many years, he maintains, has established his sole right thereto to the exclusion of all others.

The complaint then goes on to state that Mountford has been furnishing matter in this style of "make-up" to the Billboard since about January 4th and all was well until last month when, in the issue of October 8th, the publication began printing news of the Actors Equity Association in a style of "make-up" similar to that in which his articles appeared. This, he states, was injurious to him, because a person opening the paper and finding the Equity article in the form usually used in presenting his material, immediately believed it to be his and, whe nthey found it was not, concluded that he has discontinued writing for the paper. He at once protested to the publication, he states, but little, if any, change was made in the situation on the following week, or since. The action was then decided upon.

Attached to the complaint are a number of affidavits, made by James William Fitzpatrick, William P. Conley, Arthur Otto and others in support of the claims made.

TOM WISE BACKING ACT

Thomas A. Wise is financing the production of a new vaudeville act called "A Night in a Harem," in which a number of returned men will appear, playing the part of girls. Charles A. Brodt is managing the act, and Ray Reynolds and Bobbie Leonard are featured. Mrs. Bert Savoy and Bernice Bernard produced the act, now on the Pantages Circuit.

TROUBLE OVER NEW REVUE

Gus Edwards was threatening early this week to take action against Mas Rudnick to prevent him from using the names "Band-Box Revue" and "Cuddles and Georgie,' in the production of a revue by that name.

Rudnick recently purchased the revue together with a number of others, from Edwards, but the latter claims that he did sell Rudnick the right to use the original titles of any of the acts and that it was stipulated in the bill of sale that these titles should not be used.

Rudnick, however, who is at present in Baltimore, announced that the two "leads" of the revue, who are Georgie Stone and Cuddles Farrar, have the right to be billed as "Cuddles and Georgie" as those are their real names. There was a girl engaged by the name of Richards who was to be billed as "Cuddles," but she left the cast of the revue, which is now in rehearsal, and Cuddles Fararr has stepped into her place.

Belasco, Fined $1340, Jumps "Daddies" to Philadelphia

Manager, Rather Than Take Chance of Violating Illinois Law Again, Takes Piece Out of State. Could Be Fined $33,600

CHICAGO, Nov. 22.—After being fined $1340 under the Illinois labor law governing the employment of children David Belasco jumped the piece clear out of the state of Illinois. With the ringing down of the curtain at the Powers Theatre to-night, scenery and trunks were rushed to the cars and production and players made for Philadelphia.

Representatives of Mr. Belasco were summoned before Judge George R. Holmes last Thursday and confronted with the fact that there were five children in the cast under ten years of age. No denial was made to the contention and, thereupon, Judge Holmes, sitting in the Municipal Court, imposed a fine of $1340, the largest ever exacted since the law has been in effect.

Section I of the law prescribes a maximum fine of $200 for each offense prior to the first conviction. Therefore, Judge Holmes had it in his power to impose a fine of $33,600, there having been 168 charges listed. The play had run for four weeks and it had another four booked for it. As it was, the fines were $5 and $5 costs upon 100 counts, and the cost of $5 under 68 counts, on pleas of guilty.

The children concerned are Aida Armand, 6 years, Lorna Volare, 7 years; William Quinn, 6 years; Edward Quinn, 9 years; and Mildred Plat, 8 years, respectively.

"Daddies" opened in Philadelphia Saturday night. No trouble is expected under the Pennsylvania laws.

TYLER OPENS "MADE OF MONEY"

Atlantic City, N. J., November 24.—Philosophy, translated into the language of comedy, was the offering at the Apollo to-night when George G. Tyler presented "Made of Money," a four act piece written by Richard Washburn Child and Porter Emerson Browne. It is an odd play, quite interesting and dramatically slender, but conclusive and sound in the main argument.

The piece opens with a casual chat which seems pointless, but, gradually, the interest is introduced. Underneath this first mood lies a very sound and fascinating idea, which rises to domination in a brilliant speech delivered in the last act. Nor is it alone in this final division that the dialogue assumes such character. Almost every scene between the principals scintillates with the keen wit of sapience.

The play is based upon the idea that success is merely a by-product of human activity and that it is not constituted of money alone or power alone, or power and money together but chiefly in the expression of self.

ROBBINS ADDS ANOTHER

John A. Robbins has added another house to his string by acquiring the Regent Theatre, Norwalk, Conn., which, up to now, has been playing pictures and road attractions and which he will now supply with five acts of vaudeville each half. Henry Needles is managing the house.

GALLAGHER & ROLLY SPLIT

The vaudeville act of Gallagher and Rolly has split, Rolly having signed with the "Frivolities of 1919."

KING AND BARNETTE

Manny King and Dot Barnette, whose pictures appears on the cover of this week's issue, are with Herk, Kelly and Damsell's "Cabaret Girls." They have been with that firm for the past five years.

King is one of the best known Hebrew comedians in burlesque. Miss Barnette is the featured soubrette of the company and one of the youngest on the stage, having started her career as a child with the Four Marks Brothers. She is a native of Kansas City.

Both King and Miss Barnette are a decided hit with the "Cabaret Girls" this season and their work has attracted considerable attention.

"SUNRISE" IS "RED" PLAY

Philadelphia, Pa., November 24.—The dark red clouds of radicalism give way to the pure, white light of reason and romance, whence comes the "Sunrise" of the new era, as condensed in the simple, homely instance of the new Willard Mack play of the quoted title, which opened this evening at the Little Theatre.

The piece is out and out anti-bolshevist propaganda, deliberately designed as such, and, in so far as its own logic goes, it accomplishes its purpose, though the reds of the country will hardly flee these too hospitable shores when they hear the ever-alert Mr. Mack has written a play attacking some of their pet theories. The author brings his rich and his poor together through the community of suffering during the war of two boys, one of lowly irish-American origin, the other the son of a millionaire who has been marked for destruction.

The families of both the young soldiers meet and a fine romance quite creditible in these democratic days, springs up between broguish Larry and the little daughter of the rich. Larry's brother, an intellectual red, then becomes involved in a dynamiting plot but is saved from capture by the clever prevarication of Larry's sweetheart.

This is the big scene of the play and it is quite thrillingly led up to and accomplished. It is proved, beyond any question, that the bourgoisie are by no means so black as they have been painted, and that the reds have not yet been daubed with sufficient vermillion.

Barry McCormack plays the loyal American boy with youthful enthusiasm and seriousness, and his red-inclined brother is done effectively by Pelham Lynton. The rich youth is simple and unassuming, as enacted by Clyde North, and his sister is Consuelo Bailey, who portrays the role with a feeling for its innate sensibleness and good-heartedness.

The other parts, most of which are touched with quaint bits of comedy, are well handled by Elsie Hitz, Rose Morrison, Chauncey Causland, George Spalvin and Walter Edwin. Clay Clement does a particularly creditable piece of work as the arch bolshevist of the plot.

SPIEGEL SHOW TO CLOSE

"I'll Say So," the musical show recently produced by Max Spiegel, with Murray and Mack the featured members is to close.

WANT ISMAN PUNISHED

The Shuberts have made a motion in the Supreme Court to punish Felix Isman for contempt of court.

The contempt, it is alleged, grew out of the latter's disregard of an order signed by Judge Donnolly in November, 1917, requiring him to present himself in court and be examined in supplementary proceedings by William Klein, the Shuberts attorney. This is the second time, it is alleged, that Isman has failed to appear for examination under a supplementary proceeding order, no action having been taken the first time by the Shuberts because Isman paid some money on account of the judgment for $6423.15 which they obtained against him by default November 14 1916.

In the present motion the Shuberts ask the Court to fine Isman the amount of the judgment still remaining unpaid, claimed to be $4736.69.

The judgment against Isman resulted from a suit brought by the Shubert Theatrical Company against him for money alleged to have been due after an accounting between them. In their complaint, the Shuberts allege that in June, 1910, through a joint venture arrangement with Isman they produced the musical play "Up and Down Broadway," in which Eddie Foy was featured. According to the alleged arrangement, Isman was to share in seventy-five per cent of the profits and losses, the Shuberts being in on a like arangements to the extent of twenty-five percent. The show ran from the latter part of June, 1910, to February 11, 1911, the production entailing a loss, according to the Shubert complaint, of $60,000.08.

The complaint further sets forth that in September, 1910, both parties produced "The Mikado" on a 50-50 partnership basis. This show ran from September 4, 1915, to January 15 1916, and it is alleged the total loss the production entailed amounted to $17,451.12. It is also set forth in the complaint that a loss resulted from the running of the Circle Theatre, which Isman and the Shuberts ran jointly during 1911.

In April, 1911, there was an accounting between the Shuberts and Isman, and the former submitted a statement in which it was claimed that Isman owed the Shuberts a total of more than $6000, which was claimed to be his share of the losses that had accrued through their erstwhile joint theatrical activities.

The Shuberts brought an action for the recovery of the money and Isman filed an answer in which, after denying the allegations of the complaint, he set forth, that the items of expense submitted by the Shuberts, were inaccurate to say the least, and, in addition, he set up a counter claim.

The case came on for trial Nov. 14, 1916, in the Supreme Court before Judge Delehanty, but, Isman failing to appear to defend the action, a judgment was rendered against him by default.

SOPHIE TUCKER QUITTING

Sophie Tucker is leaving the cast of the Shubert "Gaieties," when its Boston engagement ends. She will not travel with the show, preferring as she has announced, to return to New York for a few weeks' rest.

After taking a rest, she expects to begin a vaudeville engagement, playing in houses around New York, so that she may be enabled to continue holding forth in the Sophie Tucker Room at Reisenweber's, a most lucrative engagement for her.

Her husband, Frank Westpfal, recently bought a $20,000 garage with George McKaye, both being equal partners, in Baldwin, L. I. The garage will, hereafter, be known as the Sophie Tucker Garage.

LAURETTTE TAYLOR DELIGHTS

PROVIDENCE, R. I., Nov. 24.—J. Hartley Manners' new play, "One Night in Rome," with Lauretta Taylor as star, was presented for the first time on any stage to-night at the Mayflower Theatre.

Mr. Manners' play is at bottom a simple love tale decked out with mystery and an exotic atmosphere that is carried out mainly by the acting of the star and the handsome scenery by Rollo Peters. It is in three acts, the first showing the apartment of a fortune teller, and the last two the interior of a country home. Both are lavishly furnished and in excellent taste.

Miss Taylor appears as the fortune teller, a beautiful and fascinating young woman with an Italian accent. To her come the main personages of the play and, through her readings, their characters are revealed to the audience. An Italian appears and the effect he has on her starts the mystery as to her identity which is not cleared until the final scene of the play.

She appears next at a fete being given at a country home. Because of her, the cold fiancee gives up her lover, who has already become enamoured of the fortune teller. The latter is then accused of the theft of a priceless opal and the hero takes her side. In the final act, the matter of the opal is cleared and, in reply to the now openly stated accusations of the Italian, the lady discloses her identity.

The play, at present, has too much of the exposition that the academic playwrights love to insist upon. It is a fault that can very easily be mended to tighten the action and concentrate the interest.

George C. Tyler made the production.

An excellent company in support includes the following: Philip Merivale, H. Cooper Cliffe, George Majeroni, Barry Baxter, Thomas Coffin Cooke, John Davenport Seymour, Mrs. Felix Morris, Louise Beaudet, Helen Blair, Miss Olin Field, Miss Greta Kemble Cooper, Miss Valentine Clemon, Marie Bianchi.

"FROLIC" GOING TO HAVANA

The Ziegfeld "Frolic" road show, which, according to announcement some time ago, was to have opened in Pittsburgh last Monday, will probably open in Havana some time around Christmas, it was learned early this week. As a matter of fact, the show announced for opening in Pittsburgh has never been placed in rehearsal by Ned Wayburn.

However, on Friday of this week, Fred Ward erstwhile manager of "The Magic Melody" show, will sail for Havana, having been engaged by Flo Ziegfeld to act as agent in consumating the negotiations now pending between Ziegfeld and Charles E. Stoneham, owner of the New York National League Baseball Club, and John J. McGraw, part owner and manager of the club. Stoneham has extensive interests in Havana, not the least of these being the race course there, which he practically owns and operates during the winter months, as well as an interest in several Cuban theatres.

It is expected that Havana will become a much patronized winter resort by Americans, the last few seasons having strengthened the belief of its growing and ultimate popularity. As a result, Cuban show folks are anxious to present in Havana the most popular forms of amusement prevailing in America. Thus, a number of Cuban managers have negotiated with Ziegfeld for his musical shows, but, in the main, Ziegfeld turned a deaf ear to their advances. It was only when Stoneham became interested that he listened.

Lackaye Raps Producers of So-Called "Bedroom Plays"

Says They Are Responsible for Discredit Heaped Upon the Stage. Hope of Betterment, He Says, Rests With Independent Managers and "Little" Theatres

Wilton Lackaye took a rap at more than one Broadway producer Monday, when he declared at a meeting of the Catholic Actors Guild, in the Hotel Astor, that those managers who are responsible for the so-called "Bedroom" farce are also responsible for much of the moral discredit heaped upon the stage of to-day. He added that whatever reformation may be expected will come from the independent and "little" theatres of the country.

"A young lady," Mr. Lackaye said, "would experience great difficulty in choosing a play in New York to-day, where she could find entertainment and also take her mother. This is not so of the plays to be seen in the "little" theatres which, minus of any sensuality and the things of the "Ostermoor," set before the public ideals which have a tremendous moral effect upon the community."

Augustus Thomas gave support to Mr. Lackaye's statements, declaring that the stage is both prophylactic and stimulating, establishing ideals in the same manner as the pulpit and, perhaps, presenting them in a better manner. He asserted that the stage is but a mirror which reflects the character of a people, making clear that before the stage could be of better moral influence to the public, better and cleaner plays must be produced.

Both speakers joined with Alfred E. Henderson in lamenting the fact that the public patronizes plays of this type and admitted that, as long as theatre-goers continue to visit plays of sensuous and low moral standards, producers will continue to present them, but expressed their hopes that the smaller producers with their idealistic plays and better management, would soon gain sufficient recognition as to be of a moral influence to the country.

They also joined in saying that the individual actor and actress, although recently attacked by a member of the clergy and thrust before the public eye a san immoral person, was not so. In view of these statements, Mr. Lackaye quoted prison statistics of a western state which proved that there had been more clergymen in that state's penitentiary in one year than there had ever been actors from the beginning of time in the jail.

Among the other speakers were the Very Rev. Mgr. John J. Dunn who spoke upon the close alliance between the church and the stage and how the later, with the proper plays, could be of the greatest moral and Christian assistance to the country at large.

"WHERE'S YOUR WIFE" LEAVING

After an eight-week struggle. during which receipts rose from less than $500 in the first week, to an average of approximately $4,000 a week, "Where's Your Wife," produced by F. C. Thompson, is leaving the Punch and Judy Theatre next Saturday night for a road tour in an effort to recoup the $30,000 lost here.

The remarkable thing about "Where's Your Wife" is the faith evinced in the play by its producer, F. C. Thompson, which was in a measure justified, for, though the play received no glowing notices here, it is generally agreed that it looks like a good road proposition.

"Where's Your Wife," written by Thomas Grant Springer, Fleta Campbell Springer and Joseph Noel, cost $11,000 to produce. It has a cast numbering fourteen, whose total weekly salary is $2,275. This sum, added to the $2,000 a week rental which Thompson is paying Charles Hopkins, owner of the Punch and Judy Theatre, makes a minimum of $4,275 weekly expense. Then, too, there was the expense of newspaper advertising, which was cut down considerably after the fourth week of the play's run, but which, before that time, brought the play's weekly budget up to $6,000; which included publicity and other incidental charges. And when it is considered that the maximum gross receipts that could be realized at the Punch and Judy could not be more than $5,500, at the prices charged, it is quite evident that Thompson's decision to keep the show there portended no profit—at this house at any rate.

Originally, Thompson rented the Punch and Judy Theatre from Hopkins for a period of three weeks, with a renewal option for a like period. The option was exercised. At the end of the latter period, Thompson signed up for an indefinite period consisting of all the available time that the house could offer him. This "available time" is now drawing to a close.

"LINCOLN" OPENS MONDAY

John Drinkwater's "Abraham Lincoln", which first was produced in England and which William Harris Jr. is to present in this country, is to have its premier next Monday night in Washington. Frank McGlynn will play the title role.

"FIFTY-FIFTY" GOING ON ROAD

"Fifty-Fifty, Ltd.", which has been in troubled waters ever since its opening a month ago at the Comedy Theatre, finally is to close and take to the road. Next Saturday night is announced as the last performance in New York, when it will move to Philadelphia, to open the following Monday.

There will be numerous cast changes before the piece goes out, Herbert Corthell being about the only one who will go on the road. Gertrude Vanderbilt will be replaced by Odette Corday who signed last week to play the Vanderbilt role. Doris Arden will not go out, either, but will go to the hospital some time next week for an appendecitis operation.

A & H BUY TWO SITES

San Francisco, Nov. 23.—The biggest theatrical deal ever made on the coast was closed this week, when the Ackerman and Harris and Loew combined interests leased a site for fifty years, with the total rental coming to $5,000,000. On this site they will build a theatre and roof garden that will cost $1,000,000. Plans are to open the house next year.

Ackerman and Harris, in conjunction with Adolph Ramish, have purchased a site in Los Angeles known as Mercantile Palace for the sum of $1.150,-000 cash. It is located on Broadway, between Fifth and Sixth streets. The present improvements are to be torn down and an eight story loft and office building erected, carrying a theatre with a 4,000 seating capacity to cost $1,000,000.

GRACE GEORGE PLAY FITS WELL

Springfield, Mass., Nov. 21.—Staged in three short acts, Sir Arthur Pinero's newest play, "Quick Work," with Grace George in the featured role, was presented here this week.

The play, based on the incompatibility of the temperaments of two persons, their decision to separate, a sincere if somewhat far-fetched effort on the part of the wife to manufacture divorce evidence, and an ultimate reconciliation, is as light and unpretentious as is the out-come obvious. Pinero's new piece can hardly be said to match other plays from that writers pen. Characteristically, it is well constructed, beautifully worked out and correctly timed.

The opening act shows the capricious Mrs. Whitway and her aloof and studious husband amicably agreeing on a separation because they have nothing in common. It is not until after they are bachelor apartment hunting that interest is awakened in the mind of the selfish wife, who lets it find an out-let in furnishing and making "homey" the future apartments of her husband.

When she is fully established, for her own sake of mind, she swathes herself in a veil and, late in the evening, appears at his rooms, there to spend the night under the watching eyes of a detective whom she has hired, and who does not know that she is the wife of the man whose apartment she is entering. It is in this manner that she intends to manufacture evidence for a divorce .

But, once inside, effective music romantically rendered in a neighboring apartment aids her to persuade her husband that he loves her and that she loves him, and the next curtain shows them eating breakfast together.

Miss George appears to advantage in the role of the frivolous self-centred and petulant English woman, who, nevertheless, has the saving grace of a delightful sense of humor. Martin Lewis, as the husband, is courteous, poised and graceful. The remainder of the cast is pleasantly chosen and the play, as a whole, runs smoothly, has bright moments, and may serve those in the right frame of mind as an amusing night's performance.

NEW JANE COWL SHOW OPENS

Pittsburgh, Nov. 18. — "Smiling Through," with Jane Cowl in the leading role, had its premiere at the Pitt Theatre here this week.

The play is by Allen Langdon Martin, a writer whose name is new in the theatre. It is a fantastic comedy in four acts and blends just enough pathos with tearful mood and humor.

The play is based on a hatred born through the slaying of a young woman on her wedding night, which culminates in the niece of John Cartaret, portrayed by Henry Stephenson, falling in love with Kenneth Wayne, portrayed by Orme Cardara, the son of Jermayah Wayne, slayer of Catarets bride-to-be. The author carries his story well and ends it happily.

Miss Cowl is surrounded by players who have, for years, formed the nucleus of her acting organization. Besides those mentioned, the cast includes Ethelbert Hales, Charlotte Granville, Elaine Inescourt, Philip Tonge and Marion Bertram. The scene is an english garden as it is to-day and as it was fifty years ago, designed by Joseph Urban.

BANS THEATRE WEDDINGS

Boston, Nov. 23.—Mayor Peters put the official stamp of disapproval on freak weddings when he forbade a marriage at a local theatre as part of a show.

HOFFMAN DISSATISFIED

Aaron Hoffman, it was learned last week, is not satisfied with the amount of money he received from Wilner and Romberg for writing some material for "The Magic Melody," which the latter firm produced, and unless the producers meet Hoffman's demands, it is reported that he will place the matter in the hands of his attorney, Harry Saks Hechheimer.

Hoffman, it seems, was called upon to inject some specially humorous lines and situations into the piece on the eve of its initial presentation in New Haven. He was given $1,000 in advance for his services, was promised one per cent of the receipts and went to New Haven to witness the first performance. After the show, he made some suggestions, wrote out some new material which he submitted right then and there and came back to New York, it being his understanding that he was to submit by mail, while the show was in Washington and before it reached New York, such new material as he wrote or was called upon to write.

Finally, the show reached New York, opening at the Shubert Theatre a few weeks ago, where it is now playing. But the producers say they did not use the material furnished by Hoffman for the reason that they did not feel it would be possible to get the material into the show in time for the New York opening. Their contention is, however, that Hoffman's presence in Washington, while the show played there, would have made it possible for them to use his material without, as they thought, disrupting the show.

However, Hoffman has taken the contrary view, holding that he rendered his services as stipulated and is willing to forego the one per cent mentioned in the arrangement with him. But he has written a letter in which he asks for $2,500 more "without prejudice," as he terms it.

Up to Monday of this week, Wilner and Romberg had not sent Hoffman the money he is claiming, but they have consulted their attorney, Nathan Burkan, about the claim.

FRISCO SEES NEW SHOW

San Francisco, Nov. 22.—John H. Blackwood's comedy drama, "A Dollar Down," presented in three acts with Belle Bennett in the principal role, was given its premiere here this week. It deals with two young married couples starting out in life by buying on the installment plan

When the piece starts, the husband of Cora obtains an advance in salary, as well as a loan, to settle up his indebtedness, while Nesbitt, the employer of Stella's husband, reduces that young man's salary in order to get his wife to pay the price. Crosby, who is Stella's husband, from the beginning is a worthless fellow and is the perpetrator of a $6,000 theft, which, later. is held over him and his young wife as another weight to bring pressure on the latter to give in to the villain employer's demands. It all ends with Stella telling everyone they can "go to hell," and that she is going back to Elmira.

Throughout, the piece is talky and seems to be a continual wrangle between all concerned. Miss Bennett's role required her to memorize 164 pages of manuscript, for which she should be given especial credit, for she made not one mistake or halt through the whole of it. Harry Schumer staged the play and those of the cast who interpreted the eight principal roles were, besides Miss Bennett, Rafael Brunetto, May Nannery, Jean Oliver, Walter P. Richardson, Emily Pinter, Thomas Chatterton and Al Cunningham. Blackwood left a sick-bed in Los Angeles to come on for the premiere.

Shuberts File Many Chorus Girl Complaints

Lay Facts Before Equity to Show That Union Members Are Prone to Evade and Break Contracts, But Organization Puts in a Defence

Within the past month, the Shubert offices have registered about twenty complaints with the Actors' Equity Association, most of them affecting the Chorus Equity branch. Instances are cited in detail of chorus girls and chorus men, both locally and on the road, who, according to the complaints, have broken contracts, or who, if they have not actually broken them, have evaded the spirit of the contracts to such an extent or in such a manner, that it has amounted to a violation.

Contradicting the assertions of the managers, Chorus Equity, through its officials, has its own version of what is claimed to be the truth in regard to each complaint. No denial is made that many have come in, but it is stated that they have centralized in the Shubert offices, emanating in such an apparently systemized manner that the impression is gained that, possibly, there is a deliberate effort being made to "worry" the union organization. Not a single claim, so Chorus Equity asserts, but what, when investigated, has not warranted a counter-complaint of discrimination.

Happenings in the companies of "The Gaieties of 1919," "Oh, What a Girl," "Hello, Alexander" and "Nothing But Love" have brought about the recent differences.

Chorus Equity begins its defense with the statement that girls do not want to go on the road if they possibly can help it. The salary of $35 a week on tour, the contract minimum, is not enough to live properly under present high prices, and, it is asserted, that is the limit some managers will pay a member of Chorus Equity, notably the Shuberts and Comstock and Gest. The managers, it is claimed, say this is the union scale and that the girls and chorus men are contract labor, like the stage hands. At the same time, there are girls, not members of the union, who are paid more.

Girls naturally complain because of this condition and there have been several violations of contracts by the more impulsive. But each violator has been instructed to return to work under her contract or give in her two weeks notice. Invariably, this has been done, say the Equity officers.

Manipulation of this two weeks' clause by some managers is another method being taken to create dissentions and often there is unfairness connected with it, is an added charge made by Equity officers. This manipulation takes the following form. When a show is about to go on tour, the information is witheld from both principals and chorus until about ten days before the closing date in New York. The announcement is then made, and, through the necessary two weeks' notice, girls are then compelled to go out, no matter what their wishes in the matter. If they do not go with the show they will have to break their contract; if they do go with it and leave it at the end of the two weeks' notice, they find they have to pay their way back to town.

This scheme, it is shown, works two ways; first by getting the girls out of town, with the possibility, then, of their staying with the show, and, secondly, of making it as inconvenient for them as possible. It is a manipulation which though Chorus Equity has adhered to contracts in each instance, is claimed to be discrimination, and the matter is now with the Board of Arbitration.

Other complaints, it is asserted, are found to be of a personal nature; differences which exist between girls who were active in the actors' strike and managers. The case of Edith Rook, which was specifically inquired into, was explained by the Equity.

Miss Rook was an active picket around the Winter Garden last September and then Allen Foster, a Shubert stage manager, told her she had killed herself for any further work with the Shuberts. Later, nowever, because she was known to be an experienced girl and dependable, she was taken into the "Gaities" show, afterwards being transferred to "Hello, Alexander." Here, William Carrol, a Shubert official, the Equity says, turned in a complaint against her to the effect that she was a trouble maker and she was given two weeks' notice. Investigation was made, the Equity officials state, among the chorus of the "Alexander" show as to whether or not she had been intractable or had in any way given reason for complaint, if she had solicited membership in Chorus Equity or had advocated union principals among the members, and the affidavit of a large number was made that she had not. No one could be found who would say that Miss Rook had violated any rules or any agreements, written or accepted. She is now with the Ed Wynn Carnival.

In the matter of "Hello, Alexander," where it is claimed that only ten days' notice of the closing of the metropolitan engagement was given, the records show that it was two weeks to the day. The notice of closing was posted Nov. 9 and the show went out of the Forty-Fourth Street Theatre Nov. 23, heading for Pittsburgh, where it opened a week's engagement last Monday night.

JOE GAITES CLOSES SHOW

Joseph M. Gaites' musical comedy, "Love for Sale", which had Kitty Gordon and Jack Wilson as its stars, closed in Detroit a week ago last Saturday and the production has been brought back to New York. All the players have been dismissed. Miss Gordon and Wilson will take up a route in vaudeville, appearing in a sketch which served them for a short time last Summer on the Coast.

Inability to get satisfactory bookings is given as the reason for the closing. Gaites says the show did excellent business in its week in Detroit, securing a gross of $17.000. But from there there was no place to go, except for a week or so of one night stands and Gaites brought the piece in he says to hold it until some time in the future, when the congestion on the road is lightened.

FIGHTS THEATRE TAX

KANSAS CITY, Nov. 23.—John B. Fitzpatrick, manager of the Shubert Theatre, arrested recently for refusing to pay the theatre tax imposed by the county court, filed a motion in the criminal court today to quash the proceedings against him.

Fitzpatrick's motion contends the law gives the county court no right to impose a license tax on theatres, but only gives the right to impose such a tax on theatrical performances. The motion further states the law is not effective until May.

WYNN'S SHOW WILL WIN

ATLANTIC CITY, Nov. 22.—If Ed Wynn's show had not been so potentially good and so generously long, there might have been more to write about. As Wynn might remark himself: "You can't say anything about a good show. It's just good, and that's all. But a bad show, a bad show, now, as I said a bad show now—oh what's the use of talking about it."

And there you have the tone, color and general tomfoolishness of this new and entertaining musical crazy quilt, with Wynn as the centre patch surrounded by other shining patches like Lillian Fitzgerald, Harry Jenkins, Edith Whistler, Frank Ridge, Regal and Moore and Marie Gamberelli.

Naturally enough with such shows, it is by no means in that well rounded state which marks the finished musical extravaganza, though, potentially, it is a very solid and satisfying entertainment. Several scenes excelled chiefly for their settings, though there was little or no action in them except for the unrelated matter injected into them by Wynn himself.

Wynn himself contributes the major portion of the fun in the piece, with the unusually clever assistance and talent of Lillian Fitzgerald, who seems to be able to do anything from a slapstick to an operatic aria. Regal and Moore proved themselves to be acrobats of a very uncommon order and drew thunders of applause. Marie Camberelli, with her nimble and graceful toes, and a Japanese musical trio, added much to that quality of the piece which seemed to win a first night audience out of its usual stoicism.

As to the music, not much can be said of the offering. The melodies are made up of snatches from very well known operettas, musical comedies and individual songs, familiar to most of the audience, well liked, but disappointing in their agedness and indentity. One looked for a more original score from Wynn. But with the customary amount of change and rearrangement, Ed Wynn's Carnival should prove to be a very satisfactory evening's entertainment.

Others in the cast were: The Four Meyakos and Ray Miller's Black and White Melody Boys.

FOOLED THE POLICE

SAN FRANCISCO, Nov. 22.—It became known during the past week that the recent robbery at the Hippodrome, in which two bandits got away with $2,000, had been expected by the police.

It seems that the police were aware, a week before the job was done, that both the Hip and Pantages theatres were to be held up, but did not expect the thing to be pulled off in broad daylight, as it was. A special officer had been placed to watch the Hippodrome during the night, but, on the morning of the robbery, he left the premises on the arrival of Edwin A. Morris, the house manager. Morris was then seized in broad daylight, bound and gagged.

. . BUSINESS GOOD IN VIRGINIA . .

WHEELING, W. V., Nov. 19.—Wheeling has come back into its own again and the Court Theatre under the management of Fred Johnson is doing remarkable business.

The week of Nov. 10th, in the State of West Virginia, in spite of coal and steel strikes, John Cort's "Fiddler's Three," with Tavie Belge, did the following remarkable business: Bluefield over $1800 on one performance, Huntington, with Galli Curci for opposition the same night, $1200, Parkersburg $1600, Marietta, O., $1450, and Wheeling a trifle under $4000.

Neil O'Brien sold out in Huntington, Parkersburg, Marietta, Wheeling.

"Robin Hood" Opera Company sold out in Wheeling Nov. 18 and "La La Lucille" 19 and 20.

CHILDREN RAISE $1,600

More than $1,600 was realized at a performance of the Rehearsal Club at the Fulton Theatre last Friday afternoon for the benefit of the Professional Children's School. Two one at playlets, "Pandora's Box" and "Quality Street," were presented by the children of the school, under the direction of Ruth and Percival Vivian.

Among those who participated in the event were, Frank Hearn, Bertha Kerstein, Etna Ross, Eugene Minthers, Richard Gray, Russell Hewitt, Thomas Knox, Earle Brown, Sunshine Jarman, Lillian Garrick, Dorothea James, Sonia Segal, Barbara Sabin, Ruth Mobley, Autumn Henry, Alice Newman, Vera Knox, Rosalie Forbes, Dorothy Herskin, Phyllis Reynolds, Margaret Sattler, Viola Basham, Dorothy Wall, Helen McDonald, Robert Little, Jack McKee, Ruth Collins, Charlie Eaton, Anna Merrick, Jack Hemley, Rosemary Marston, Arthur Kennedy, Robert Little, Charles Alexander, Mary Grey, Dorothy Casey, Alfred Little and Henry Quinn.

The money will be expended on scholarships for the children. Frank Bacon, Daniel Frohman and Elsie Janis were among those who contributed $100 each, the cost of one year's tuition for one pupil at the school.

READY MARCH 1ST

Both the new theatres now in course of construction in Forty-Second Street, west of Broadway, to be operated by Selwyn and Company, will be completed and opened with new attractions around the first of March. One will bear the name of Times Square Theatre, the other the Forty-Second Street.

KINSNER IS CLEARED

CHICAGO, Nov. 24.—Louis Kinsner, arrested several months ago in connection with the murder of Mrs. Louise Brown, of Maywood, Ill., has been discharged and exonerated following a hearing before Justice Seymore, when he proved an alibi by showing that he was working at the Grand Theatre, Homestead, Pa., the night of the murder. Kinsler and his wife are known to the theatrical profession as the Great Kinsners.

"MASTER THIEF" GOING STRONG

SAN FRANCISCO, Nov. 22.—"The Master Thief," in which Francis X. Bushman and Beverly Bayne are making their bow on the legitimate stage for the first time in years, is proving a popular hit in this city and continues to play to good business at the Columbia Theatre.

"WHIRLWIND" OPENS MONDAY

BALTIMORE, Nov. 24.—John Cort will present "The Whirlwind," a new play by George C. Hazelton and Ritter Brown, at the Academy of Music on Dec. 1st, with Mimi Aguglia, the Sicilian actress, in the leading role.

SAMPSON MANAGING BLACKSTONE

Roy Sampson, who for the last five years has been connected with the Harvey D. Orr interests, has resigned his position in advance of "Miss Blue Eyes," in order to accept one as manager of "Blackstone, the Magician." Blackstone is enroute across Canada, being routed for a year of one week stands. He carries twenty-two assistants and several cars of baggage. Dewey Sampson is doing the advance work for the show.

COAST OPERA CO. OPENS

SAN FRANCISCO, Nov. 23.—The Washington Theatre, in the Latin district, has reopened with the LaModena Italian Comic Opera Company and presented for the first time in America "The Duchess Du Bal Tabarin." Admission is 25, 40, 50 and 75 cents top.

VAUDEVILLE

NEW PENN LAW HITS VAUDE PERFORMERS

PROPS MUST BE FIREPROOF

Fire law regulations in Pennsylvania that will work to the inconvenience of vaudeville performers will be put strictly into force beginning December 1st, according to a notice issued by George W. Elliott, Philadelphia fire marshall, in the Department of Public Safety.

Under an act of the Pennsylvania Assembly, it is now a violation of law to permit the use of stage scenery, curtains, or decorations, made of combustible material. In fact, all material including even furniture and woodwork about the stage, must be thoroughly saturated with a non-combustible compound or rendered otherwise safe to the satisfaction of the Department of Public Safety, before it can be used.

If violations are found, forty-eight hours will be given, for the time being, in which to comply with the regulations. In the event of non-compliance, the property in question will have to be immediately removed from the theatre. Due allowance will be made for silks, velvets and heavy brocades, where fire proofing might injure the fabrics.

After the property has been fireproofed, it is suggested by the authorities that the owner stencil his name and the date of the fireproofing upon his property.

TO ENLARGE TIMBERG ACT

Herman Timberg will withdraw "Chicken Chow Main", now running in vaudeville, in two weeks, and lengthen it into a three act musical comedy. He will write both the book and the music himself. Flo Lewis and Jay Gould will be retained for the principal roles. It is hoped to have the elaborated piece ready by the first of the year.

SCOTT WANTS HIS DOG PAID

Johnny Scott, of Scott and Bissett recently rented his dog to the Selznick Film Corporation to work in a picture at $15 per day. After the dog had worked a number of days, though, Scott says he found that he (the dog) was not being paid. He then took the matter up with Dave Steinhardt and a settlement is now being arranged.

QUARRELLING OVER GAG

A gag about an abbreviated gown is being fought over by the teams of Lawrey and Prince and McLallen and Carson. The former team charges that McLallen and Carson "lifted" the gag from their act. Lawrey and Prince formerly made the same complaint against Johnny Small.

"ECHOES" TO REOPEN

"Echoes", Billy Sharp's tab which recently played with Jack Norworth in the leading role, at the 81st Street Theatre and was cancelled, will reopen on the Loew time with a new cast on Dec. 1st. Sharp intends to take the part played by Jack Norworth, but may put some one else in. The act is booked through Arthur Lyons.

CLAIM SHOE PATENTS

Charging the Dennis Brothers with using practically their entire act, the Claremont Brothers have laid their case before the N. V. A. complaint bureau. They allege that the brothers among other things, are using certain shoes on which the Claremonts claim to hold patent rights.

JACK APDALE COMPLAINS

Jack Apdale has complained to the N. V. A. because an act known as Smith's Animals is, he alleges, using part of his act and infringing on certain of his tricks.

LaMONT HAS AN ODDITTY

Bert La Mont has started something by naming his latest act, which opens at Loew's Avenue B on December 1st, "Bryant 3989", his own telephone number.

TRYOUT GETS ROUTE

The Vogue Trio, two men and a woman, in a singing and instrumental act, seen for the first time at the 125th Street last week among the tryouts, was, afer the first performance, given an extended route over the Keith time.

ACT IS RE-UNITED

Wallace and Howard, who formerly did a double juggling act in vaudeville, known as "The Agousts", and later renamed "The Havlucks", have just been re-united and are preparing in a new double juggling act known as Wallace and Howard.

QUITS "MUSICLAND"

Lillian Berse, featured in Anatol Friedland's "Musicland", is out of the act. In her place are Lucille Fields and Alma Adair who are deviding up the work previously done by Miss Berse. Wires were pulled to get Lucille Chalfont, of the Capitol Theatre, for the part, but a contract with the Capitol prevented her from making the change is the report.

SCREEN GETS "CHIC" SALE

Charles "Chic" Sale is abandoning the field of vaudeville to become screen star. He will be featured in five reelers by the Robertson Cole Corporation and the first release will be screened some time in the early Spring. Irving Cobb's books are being culled by the Robertson Cole interests in the hope of finding available material for Sale features. He will probably appear in most of the productions in the character of a rube smart aleck.

Sale is at the Kansas City Orpheum this week, from where he will work his way out to Los Angeles on the two-a-ray, arriving there about New Years, when he will take up his moving picture work.

DRESS STOLEN WHILE REHEARSING

Gladys Taylor, danseuse with the "Grunewald Revue" which shortly opens in the Hotel Grunewald, New Orleans, was relieved of her street dress while rehearsing with Talbot Kenny at Bryant Hall last Friday evening. Her coat was left to her, however.

PUTS IN LAST HALF VAUDE

The Regent Theatre, Kearney, N. J., is now playing vaudeville during the last half of the week. The new policy started last Thursday, with four acts doing two shows a day. Charles Anderson, of the Keith offices, books the house.

VARIETY STARS TO ENTERTAIN PRISONERS

WILL CHEER BLACKWELLS

On Thanksgiving morning the United Booking Offices will hold their annual entertainment for the prisoners on Blackwell's Island. This event, which has made Thanksgiving a Red Letter day for the prisoners, has been repeated successfully for a number of years until now it is as much a part of a Blackwell Island Thanksgiving as Sir Turkey himself.

The program, booked by Eddie Darling, is not as yet completed but will contain a number of standard Keith acts. Among those already booked are Pat Rooney, Marion Bent and the Jazz Band; Dufour Boys, Charles Irwin Demerest and Collette, Jim Thornton, Ben Welch, Harry Cooper and Henry Lewis. The program will be taken over and put on by Al Darling.

At the Brooklyn Academy of Music, a special Thanksgiving performance will be given in the evening to take care of the big overflow that is espected at Keith's Orpheum. Although the entire bill has not, as yet, been booked, among the acts will be Wheaton and Carroll, J. C. McNaughton and Henry Lewis.

PROCTOR INCREASES CAPITAL

The Newark Realty Corporation, of which F. F. Proctor is the head, has increased its capital from $200,000 to $800,000. This corporation owns the two Proctor theatres and an office building in Newark. The old capitalization was not deemed sufficient to meet expenses.

MAKING N. V. A. REPORT

To show officially what the National Vaudeville Artists' club has accomplished during the present year, Henry Chesterfield, its secretary will render a report on January 1st which will contain a statistical resume of the year's work.

ROBBED WHILE ON STAGE

While working in Fox's Jamaica theatre last week, Tom Gordon and Minnie Marlin, who do a musical comedy act with a pianist, found that the Hudson seal fur coat worn by Miss Marlin, two purses, belonging to the latter and the pianist, and $3 in cash were stolen from their dressing rooms. The articles mentioned were taken while the trio were working a performance.

KING OPENS NEW REVUE

SAN FRANCISCO, Nov. 22.—Will King has presented a new revue at the Casino, here entitled "Who Cares". In the cast with him are Lew Dunbar, Reece Gardner, Jack Wise, Arthur Van Slicke, Clair Starr, Honora Hamilton, Vera Ramsdale and Anita Marshall.

The vaudeville section of the bill at the theatre has the Three Musical Shirleys, Alice Nelson and Company, Halley and Howard, the Jupiter Trio, Betty Babb and the Esmeralda Webb Trio.

Owing to the continued success at the Casino, King has had his contract extended for fifteen more weeks.

NEW ACTS

Charles Hart is rehearsing a new act with a girl partner.

Van D. Sheldon and Hazel Haslen are preparing a new act called "Samson and Delilah", written by Ethel Clifton.

"If Woman Rules" and "Is It Possible", both written by Van D. Sheldon, open this week booked through Frank Evans, of the Keith offices.

Arthur Millar and Signa Patterson, assisted by the Happy Three, in a new dance revue, opening at the Fifth Avenue this week.

"Polly's Pearls", a new act in rehearsal under Marty Brooks, will feature Joe Mack and Hazel Joslyn and have a cast of 12.

Effie Weston, formerly of Kerr and Weston, and Jessica Brown, formerly with Bert Kalmer in "Bugland", are preparing a new vaudeville rancing act.

Gordon Merlin and Company will open soon, presented by Clark and Bergman. They have been boked of a tour of the Loew circuit, starting December 1st, by Arthur Lyons.

LESLIE BENEFIT NETS $5000

The Bert Leslie Benefit held at the Cohan & Harris Theatre Sunday night, netted over $5,000. Financially and artistically, the show was a big success and the following artists appeared, Will Crutchfield and the Sixty Arizona Girls, the Klein Brothers, George Le Maire, Eddie Cantor, Sophie Tucker Harry Kelly, Frankie Fay, Franklyn Ardell, The Avon Comedy Four, Pat Rooney and his Jazz Band, Little Billy, Eddie Miller, the four Haley Sisters and Van and Schenck.

Tom Lewis, Blanche Ring, Charlie Winninger, Thos. F. Shea and Company, Eddie Miller, Donald Kerr, Jimmie Hussey Frank Carter, Marilyn Miller, Lou Lockett, Felix Adler and Grace Nelson.

Tommy Gray was the announcer. Joe Maxwell, chairman of the committee, secured the services of the artists, put on the show and had entire charge of the affair.

A number of out of town contributions now on the way will bring the fund up to a considerably higher figure than at present.

THIEVES LOOT DRESSING ROOM

Performers in the vaudeville tab, "Once Upon a Time" were reported to have lost valuables amounting to more than $1,000 when thieves got busy back stage at the Colonial Theatre on Sunday night and looted dressing room 10. It is believed that the thieves were outsiders and entered back stage by the fire-escape. No trace of the missing property or the thieves has yet been found.

JOE LAURIE JR. DOUBLES

Owing to the short-time running order at Keith's Palace, Monday afternoon, Joe Laurie, Jr., was added to the bill at the night performance. He is also playing the Eighty-first Street Theatre.

WILL GIVE THREE SHOWS

PROVIDENCE, R. I., Nov. 24.—An extra performance, making three for the day, will be played at the E. .F Albee Theatre on Thanksgiving Day. The performances will be started at 1.30 4.30 and 8 P. M.

On the bill at the house this week are, Jay Gould and Flo Lewis with "Chicken Chow Mein", Raymond Bond and Company, The Decorators, Santos and Hayes and other acts.

VAUDEVILLE REVIEWS

PALACE

The bill was pleasing from start to finish with a few of the acts going over with a bang. Pat Rooney-Marion Bent and Company, held over for the third consecutive week, scored a sensational hit. The first half ran short, as the intermission sign was displayed at 3.20, Monday matinee.

The Ariel Lloyds opened the show and gave one of the fastest casting acts imaginable. The quartette are marvelously built youths who smile while working. Some of the flying stunts were nothing short of a sensation and the sommersault at the finish sent them off to a huge hand.

Nip and O'Brien new to The Palace, opened with a song and dance which was slow in comparison with the balance of the offering, as the boys later uncovered a line of new acrobatic steps that was the signal for real applause. Neatly attired in Tuxedos, they offer an act that will score anywhere, because it has merit, augmented by pleasing personalities.

Bert Baker and Company appeared in number three position and the time was exactly 2.16. But the hour did not make any difference to this deliverer of real humor, as contained in "Prevarications." Baker is a comedian of the old school, who knows the art of making every point count and the sketch never went better. Charlie Raymond is back again working opposite to Baker and doing well. As a domestic comedy, this act is a gem and, with the added assistance of Baker, it is a rib-tickler. The two ladies also do well with their assignments.

Bert Hanlon has an idea all his own in delivering a monologue, intersperced with gags and bits that he puts over with telling effect. His enunciation is perfect, especially in the Liberty Loan speech. Hanlon was a hit and could have done another encore, as heavy applause was in evidence when he bowed off.

The Marion Morgan Dancers have been away for a year and in that time have speeded the act up so much that each succeeding moment brings more interest. The three scenes are well put on and it is the best act of its description in vaudeville.

"Topics of the Day" was flashed during intermission.

Wish Wynn, after an absence of eight years, made her re-appearance and was successful with a budget of character impersonations. The act is further reviewed in the New Act department.

Pat Rooney, Marion Bent and Company were received with open arms and every one present enjoyed the offering. The first fifteen minutes ran the same as in the two previous weeks, but Pat has inserted a new number and dance in the cabaret scene that was a riot. Miss Bent looked splendid in a new white dress, and Mlle. Marguerite sported two gorgeous gowns that brought "Ahs" from the feminine contingent. The dancing of Rooney was never better. Mlle. Marguerite and Frank Gill were a sensation. The act is a corker and stopped the show.

The Creole Fashion Plate sang as only a girl can sing and had the audience at high pitch when he removed his wig. Going into male attire, he sang "Let the Rest of the World Go Bye" and received a huge hand on its conclusion. The youth is a marvel in his line and scored emphatically after being on for twenty minutes.

Durkin's Novelty held many in and the "Near Beer" sign on the brewery wagon was a howl. The dog and monkey pantomime is in great shape and is surely a novelty excellenty presented by Edward Durkin, a veteran of the art of animal training. J. D.

COLONIAL

Dolores Vallecita and her leopards opened to a packed house. The animals went through their routine without a slip, capably directed by Miss Vallecita. who also offered a bit of a Spanish dance. The act had no difficulty in thrilling the audience.

Programmed as "A Bundle of Blues," Nellye De Onsonne and Edythe Baker. the former singing and the latter playing. came on in the second spot and scored a hit which proved that this girl team is one that any theatre will be glad to receive. Miss De Onsonne's delivery and singing of "blues," easily places her far up in the ranks of this type of singer. And when it comes to playing the piano, Miss Baker, who, by the way, wrote the music and lyrics of the act. can make a jazz band look sick.

Ed Gallagher and Joe Rolley offered their familiar "Battle of What-the-use." and, despite its familiarity, got over to the best laugh hit of the first half, sharing honors with Herbert Clifton. Gallager is one of the best "straights" in the business and Joe Rolley's black-face comedy will cause anyone to laugh.

Swift and Kelly followed with their "Gumdrops" comedy offering, which pleased. The skit has some dandy lines and the pair delivers them excellently.

Jim Thorton may be old in years, but if his spirit is as young as his monologue. he has a long way to go before he can call himself old. His line of patter is replete with laughs, and, although some of them were missed, he had to take a curtain call for a speech.

Howard and Clark were not programmed here, but were neither peeved nor handicapped by that fact. They closed the first half and gave a very good account of themselves with a repertory of their old and new songs.

Ben Roberts and his orchestra also showed their abilities in the jazz line during the intermission with a "blues" number.

The Du Four Boys followed the "Topics of the Day" and cleaned up with their dancing. These two boys certainly use their pedal extremities to the best advantage. The patter is not so good, but they are readily and easily forgiven for that part of the act, as it is undoubtedly put in only to give them a chance to recover their breath. As dancers they are "jim-dandies."

The Kouns Sisters, assisted by a pianist, offered a routine of opera numbers and took two encores. The gallery treated them rough during the "Echo" number, but the girls took two encores. New Acts.

Herbert Clifton went through his travesties on the weaker sex and scora riot. Clifton is a clever performer, and used his knowledge of showmanship to very good advantage. He is still retaining the "cat" song, but has recently added other new material.

Loretta McDormott was programmed to appear with Frisco, but was not in evidence. His regular jazz band. the Louisiana Five. did not appear on Monday, but the jaz band that plays at Reisenwebers' assisted him. He did his regular routine, and is also doing a dance which shows ability as a buck and wing artist. He is still using a plant from the audience for comedy. The five young men in his act, who go through a dance contest, did fairly well. The youngster, who came on third on Monday afternoon. is really the best of the bunch. But all of them would do well to control their arms and hands which they fling about to an extreme. G. J. H.

RIVERSIDE

Page Hack and Mack, opened the show with a sensational hand to hand balancing act.

Fred Berrens followed. His act is a novelty, inasmuch as it is somewhat out of the ordinary. He has a player piano that, apparently. talks, for he has but to ask a question. and he is answered in music. He requests a number and the piano plays it. The novelty and the correctness of timing are the essential factors of this act's success. Berrens is a capable violinist who has added something novel to his ability with the instrument.

Cleveland Bronner in a new dance fantasy followed and scored a large hit from an artistic point of view. His act is a combination of artistic lighting effects, appropriate music and dancing ability. He has in his support Ingrid Solfeng and a company of six who do their share well.

Jimmy Duffy and Mr. Sweeney followed with a lot of hokum that is carrieda bit too far. These boys have the hokum idea down right. but they lack the finesse to put it over for all it is worth. However. they scored quite a hit with their nonsensical bits of business, many of which are similar to the ones used when the act was Duffy and Inglis. They took several bows after they were through. Sweeney's burlesque of an artistic pianist is a gem and won deserved applause.

Anatol Freidland's act already has a place among the classics of vaudeville. It is an excellent combination of girls, music and material. In it, Freidland is assisted by Alma Adair. who is replacing Lillian Berse. Miss Adair, despite the handicap of a severe cold, put all of her numbers over excellently. She has a good singing voice which is capable of reaching the higher registers. Neal Mack has a pleasing tenor. which is employed to advantage, and Pheobe Whiteside, to whom falls the dancing portion of the act has toes that twinkle in and out like lighting when it flashes. Freidland himself does very little, but that little is exceedingly well done.

Following intermission and "Topics of the Day," Bennett and Richards offered their well known "Dark Clouds" act. which was received with marked favor. The opening had everybody in the audience fooled, for they had settled themselves down to listen to a heavy dramatic sketch. and were surprised when they discovered they were to see some clever stepping and laugh aplenty at some clever bits of business. The act was a hit the minute the stepping began.

Dorothy Dickson and Carl Hyson have improved materially in the two weeks that have elapsed since this reviewer saw them. They danced with better grace and more apparent liking for their work than they did before. They have added a very clever little encore number. The orchestra accompanied acceptably with Max Dolin offering a violin solo between dances.,

Mm. DeMarest and Estelle Collette, offering some clever comedy and some very good violin and cello playing, came next. They have an act that is A-1 as far as ability, material and personality goes. They went over with a bang and were forced to respond to an encore. DeMarest is an acrobatic comedian who knows his work, and Miss Collette not only looks pretty, but plays well in addition.

Mlle. LaToy's Models closed the show in a posing oddity that won favor. The animals exhibited intelligence extraordinary and showed excellent training. S. K.

ALHAMBRA

The Three Blighty Girls are holding the opening spot. On Monday evening, one of the girls cut her finger badly just before doing a number and she is to be given credit for grit, for she went through the entire bit with the blood flowing from her injured member. The trio are attractive, sing and dance pleasingly, and gave a good account of themselves at this house.

Helene Coline, assisted by a pianiste, offered a song routine, called "Windows." Miss Coline presents a good appearance, but her act lacks that mysterious "something" that should get her off to a much better hand than she received here. The numbers are rendered fairly well and in a pleasing voice.

James B. Carson and Company found themselves at home with his audience in their playlet, "To Be or Not To Be."

Margaret Young was one of the big hits of the bill and was compelled to take three encores. She has the delivery of both Ruth Roye and Belle Baker, the former outstanding in all her numbers, and the latter in one Italian bit. There are some numbers in her routine that are comedy gems, although all of her songs are good.

"The Little Cottage," featuring Sinclair, Dixon and Collins, is one of the best tabs presented to vaudeville in a long while. George Choos is the producer of the offering, which stopped the show cold with some of its songs. It will be fully reviewed under New Acts.

Herbert's Dogs opened the second half. In addition to dogs, this act contains cats, pigeons and roosters who come in for a few bits. The dogs, however, proved to be the best part of the offering and, in addition to doing a good deal of leaping, got a lot of laughs with their comedy.

Joe Browning also found himself among friends with his "Timely Sermon." He has some great material in his offering, and certainly knows how to make the best of it.

If Bee Palmer is entitled to all the wonderful press notices she received, then it is the writer's opinion that "Vie" Quinn has every right in the world to bill herself as "Broadway's Latest Find." For this little girl sure can shake a mean shoulder herself. And, taking Frank Farnum's dancing, George Kreer's singing, and the jazzing of the Memphis Five, Bee Palmer and her jazz bunch are sure going to be in for one though quarrel over vaudeville jazz honors. The act stopped the show and can easily do so in other houses.

Glenn and Jenkins. two men in black-face. offered a dandy dialogue that had the house in fits of laughter. This pair has some great gags and deliver them excellently.

The Ramsdells and Deyo closed the show. and, considering the lateness of the hour, gave a very good account of themselves with their novelty dancing act. G. J. H.

CIRCUS BREAKS RECORD

TAMPA, Fla., Nov. 20.—Ringling Bros. and Barnum and Bailey's Combined Shows broke all attendance records here yesterday. Sixty-one thousand people paid admission. The "gate" was over $90,000. It was necessary to give three shows, two in the afternoon and the regular nightly performance.

AISTON REVIVES MELODRAMA

"The Little Girl in the Big City," which toured the country two years ago, is being revived by Arthur Aiston and William Wood. The melodrama has been rehearsing at Unity Hall under the direction of Chas. J. Haines and is scheduled to open in Syracuse Thanksgiving Day.

VAUDEVILLE

HARLEM OPERA HOUSE
(Last Half)

Opening a show is no easy matter. For a singing act to open a show is particularly difficult, no matter how good it may be. So, when the Three O'Connor Sisters, who present a singing act quite below par, held the opening spot at the Harlem, their routine went cold. Their harmony is only fair, at best; their gestures are mechanical; their articulation is faulty. They took an encore that the audience certainly did not call for on Thursday evening, but it was a little faster than the rest of the act.

Coley and Jaxon, working in two with a special drop, have an act that gets laughs from the start. The "kid" character that the girl portrays is entertaining while the man makes a good feeder. The patter is original and put over intelligently.. While the singing routine is not quite as good as the patter, it is good enough to "get by", and the audience showed that it liked the act by its warm applause.

McDevitt, Kelly and Lucey have so much in their act that is good that it is regrettable they resort to an old plot which has been done since Methuselah did a single in vaudeville. We refer to the opening portion of the act. "Oh, I ordered a piano and it has not come yet; I wonder where it can be." Enter the piano movers, and then business of placing the piano here, and there, followed by the other bromide: "What am I going to do? I am to open in an act to-morrow night and my partners have deserted me. If you think you can take their place, I'll get you their clothes, and we can rehearse the act."

From there on, the act is highly original. But why can't it all be that way? If it was, the act would be on big time. The piano and dance bit and the remainder of the act in one, were both surefire.

Frank Marcley played three selections on his banjo, two of them popular and one operatic. His routine received a good amount of applause.

Bevan and Flint cleaned up with a fast man-and-girl act which opened with the old flirtation business but quickly got out of the rut and went along speedily.

The show closed with Marie Hart and her Revue. Miss Hart is exceptionally versatile. Seldom, if ever, have we seen a tight-rope walker who possessed the ability to put over a song and dance act, but Miss Hart can do all these and does them all well. She even plays the saxaphone with her saxaphone quartette, and, even if she is not an expert saxaphone player, it caps the climax of versatility and brings the act to a good close. The saxaphone boys do some good work.

H. J. G.

PROCTOR'S 23rd STREET
(Last Half)

Although there are several awkward pauses in their act, Roy Harrah and Co. scored a fair hand with their roller skating exhibition. Aside from a lack of finish this turn is well done, both performers possessing grace and intimate knowledge of their art.

With the aid of an accordion and a few popular songs, Rich and Lenore, in second spot, fell short of the mark as musical entertainers.

Wardell and Doncourt have a fairly well written and enacted prohibition sketch, with a decided original finish. There are a number of humorous moments and both performers "stump speech" themselves into a good hand.

Grace Leonard, as a male impersonator, scored a good sized hand with her well worked out cycle of songs and character studies. She could eliminate the policeman bit without injuring the entertainment value of her act.

Mrs. Thomas Wiffen and Peggy offer a comedy played with a strong human appeal, which gives a chance for some splendid character work. It fairly bubbles over with small town atmosphere and the two principals meet the demand in an admirable manner. There is plenty of action and never once does the act drag. This offering should find the better small time very easy going.

Carson and Willard are old-timers and some of the gags they now use have, judging by their age, been used by them since their first appearance. Nevertheless, they possess the needed something to put their material over and scored a fair sized hand. The H. C. L. bit, aside from being timely, gave an original finish to the offering.

That the public will laugh at slap-stick and hokem and that the sentimental appeal of the American uniform and that of the Allies is still strong was given testimony in the closing act of "The League of Nations".

VAUDEVILLE REVIEWS
(Continued from page 9)

KEENEY'S
(Last Half)

The Babcocks opened the show with a comedy act that is a laugh from beginning to end. The man is an acrobatic comedian of market ability and the woman is a capable comedienne.

Rose Garden, a very pretty girl, attired in a dainty pink frock with a bell effect skirt, offered a pianologue in which she gave her impression of the different types of pianists seen on the vaudeville stage. She also sang several comedy numbers very well. She was encored.

Nevins and Mayo, man and woman, followed. The woman possesses a good double register voice and the man is a capable magician and ventriloquist. They scored heavily.

Billy Tracey and Halsey Mohr, songwriters, were next. See New Acts.

"Just For Instance" is still going strong. The act is one that has been placing around for about three years or so. The story is that of two women who are talking over a recent and choice bit of scandal. The imagine what they would do in the same case, and, upon this, the act is built. The male character has been changed since last seen by the reviewer. All do very well.

Jack and Tommy Weir offered a singing and comedy act in which the burden of the comedy falls upon the taller of the two, who does blackface. The talk is centered on racing and jockeys. The boys both sing well and have a well arranged act, which was received with favor.

The Ed. Janis Dance Review closed the vaudeville portion of the entertainment. The act, while in no wise exceptional, is interesting, and varies just enough to be entertaining. The honors of the act go to the little sister team, who sang and danced their way into the heart of the audience.

A News reel and some educational features were also shown, with "The Broken Butterfly", a Tournier special, closed the show. S. K.

HAMILTON
(Last Half)

Madame Cronin's Novellettes is not the type of act generally see in the opening spot, but the variety of acts on the bill necessitated it's being placed there. Mme. Cronin herself does not appear in the offering, which contains a company of two men and two women. One of the women, evidently the prima donna, was in poor voice when reviewed. The other is a dancer. She does her work very nicely, being capably assisted by one of the young men. The fourth member of the company put over some acrobatic and contorion feats that scored. The act is nicely set and the lightning effects novel.

Belle Montrose and her male partner, who works as a "plant", found the going very easy with their comedy offering. Miss Montrose started the offering with some patter between herself and Billy McElwain, the orchestra leader, which gave the latter an opportunity to show that, besides being a good musician, he is also somewhat of an actor himself.

Dorothy Shoemaker and Company have a good playlet for the time they are playing, but, as handled by the present cast, it is far from convincing. The acting of the entire company, which consisted of two women and four men, was sluggish and possessed no spirit.

For some reason or other, Weston and Elaine were not ready to come on when their names were put up on the board. The orchestra vamped a few times and then, seeing something was wrong, kept the impatient audience quiet by rendering a few selections. After a wait of several minutes, the screen was brought down and a comedy reel, which had been shown before the vaudeville, was started. In the midst of the film, the curtain was drawn up and Weston and Elaine started their act. They were very much handicapped by the incident and not until the cabaret scene did they get the laughs and applause the act generally gets. Both are good performers and do their work capably.

Mayo and Irwin offered their Hebrew comedy turn and scored. The pair are clever comedians in their line of work and have a good line of patter. There are one or two gags, however, that are rather risque and should be taken out.

The Four Boises closed the show with some sensational work on the horizontal bars and bouncing mat. The work in this act will bring gasps to the throats of most audiences and can always be sure of a big hand. G. J. H.

AUDUBON
(Last Half)

Chic and Chiclets, man and woman, followed the overture with a bicycle offering. The girl, although billed as Chiclets, is "chic", to an extreme. Besides possessing an excellent figure and very attractive looks, she does most of the thrillers in their routine. The other also went through some difficult feats. As a bicycle turn, it is all that one can desire and gave a good account of itself.

Bonita sang a routine of published numbers and found the audience cold although she rendered them well. She took an encore, for the house warmed up a bit towards the end of the act. For her encore, she rendered her "Pickaninny Lullaby" which she used when her act was "Bonita and Picks". In this number, a colored woman and a pickanniny assisted by posing.

"Every Sailor" left the audience applauding until the second scene of the news reel had come and gone. This tab is really a novelty and is delivered by an excellent cast. The girls in the act can show a lot of the girls in big time tabs how to dance and kick and the principals are also exceptionally good. The leading man, "Every Sailor" himself, is a good comedian and his tumbling stunts, alone, are worth applause. Then there is the leading "lady", "Love" portrayed by a boy who is a good comedian. He possesses a good falsetto voice and makes the most of it. The offering is pleasing from start to finish.

Performers like Pistel and Cushing are always welcome, and should always be working.

Marcel and Company closed the show. When one takes into consideration that this lad, "Marcel", is both deaf and dumb, and dances to the tempo of the leader's baton, he must be given much credit. And, what is more, this boy sure can dance! His russian steps are dandy and his other work is just as well done. A pianist renders very good assistance, both in the dances and in solos. G. J. H.

METROPOLITAN
(Last Half)

The Wheeler Trio of acrobats opened the show with an exhibition of strong arm work and hand to hand balancing, to which is added a dash of comedy tumbling, that, all in all, makes quite a pleasing offering for an opening act. The three men who comprise the act are well built, muscular and agile, which is a rare combination.

Delbridge and Grenner, man and woman,offered an act the like of which is seldom seen on the small time. It is a refined singing act, with a dash of humor to offset the regularity of the singing numbers, closing with an operatic selection which was exceptionally well rendered. The declined an encore, which was their's if they had cared to take it.

Arthur J. Finn and Company, the latter consiting of one man and one women, offered a comedy playlet, burlesqueing the trench life in the late unpleasantness in Europe. Finn plays the part of a colored trooper who fails to see the seriousness of war and his antics and nonsense kept the audience in good humor. The woman essays the role of a Brownskin Red Cross Nurse, while the other man is an officer. The act is chock full of good comedy, which was appreciated by the audience.

Murray Bennett followed with a line of nut comedy that got over, despite the fact that a comedy act had just preceded him. Bennett sings rather well, and knows how to tell a good story, whether it be an old or a new one. His talk and songs brought laughs aplenty and he was called upon to respond to an encore, for which he offered a character number.

Turelli's Circus, including ponies, a mule, monkeys and dogs, closed the vaudeville portion of the show and pleased everybody. This act is a remarkable entertaining animal act. Turelli's personality and showmanship are evident throughout.

Enid Bennett in "What Every Women Learns" was the feature picture. S. K.

DRURY LANE PROFITS BIG

LONDON, Eng., Nov. 14.—At a meeting of the Drury Lane Theatre Company, presided over by Sir Alfred Butt, the net profits for the year were given. The entire profits amounted to $100,000, of which $122,185 was for distribution among shareholders.

VICTORIA
(Last Half)

Clairmont Brothers, a couple of acrobats who work on a sort of rotating ladder, have a neat act of its kind. One of them is garbed as a clown and acts clownish and the other is a very muscular individcal who, in his white athletic coostume looks every inch an athlete. Their acrobatic efforts were thoroughly appreciated.

Of Kaufman and Lillian, it may be said that Miss Lillian exudes most of the comedy that the act has to offer, while, on the other hand, Kaufman is more favorably equipped vocally. Theirs is a singing and chatter act that got over here and will probably do the same in most of the small time houses. The trick dress worn by Miss Lillian at the finish, which, when raised from the front makes her appear to be an animated manikin, came as a very pleasant surprise and may be reckoned a valuable asset to the act.

Ferns and Litt have a blackface offering that seems to have at least one surefire element about it in the boxing bit at the finish, where an assistant is used, the latter working straight. His colored opponent keeps shouting "I'll kill that man" while he himself is being pounded prettily. For the rest, they may be said to lack individuality.

Elsie Mains and her Melody Boys have a neatly staged musical act that failed, at this house at any rate, to arouse any considerable amount of applause. Miss Mains is stunningly gowned and has a good voice, which she failed to use to good advantage. The chief fault of her act lies in the rather slovenly enunciation of the jazz numbers she renders. This seems to be a common fault with singing comediennes who rely simply on their vocal chords and the musical accompaniment to make an impression. The fact is, if they only realized it, proper enunciation is half the victory. Artists like Fanny Brice, Sophie Tucker, and especially Nora Bayes and Grace LaRue, have learned this. As for the five jazz musicians who accompany Miss Mains, they are neither better nor below the average of their kind. The act is a commonplace one, but, to be quite fair to Miss Mains, it has possibilities. M. L. A

FIFTH AVENUE
(Last Half)

A comedy acrobatic act, Clayton, Howard and Lizette, opened a program that, shomehow, did'nt really get speeded up throughout its entire course. The trio is composed of two members who do fair twisting and tumbling, and a tall thin fellow.

Irene and Jim Marlyn were on second., presenting a song and dance number that got over easily enough in some parts, but which was slowed down with every other song, with the result that they exited after only one bow.

James E. Carson and Company, in the sketch, "To Be or Not to Be", followed. Carson has cut down the running time of the piece since first it was seen, eliminating his own efforts at Shakespearian interpretation, which is better for the sketch.

Nip and O'Brien substituted for Davis and Rich, Miss Davis having a heavy cold. The latter act appeared, but was compelled to withdraw after one song. Nip and O'Brien's clever tumbling got them over to the first encore of the evening.

Jack Lavier, a comedian on the trapez, came on next. See New Acts.

Frisco, the featured act of the program, followed, breaking in what he claims is a new act. See New Acts.

Margaret Young, a single, worked in one after Frisco's twenty minutes. She sang four songs in an excellent manner and took two deserved encores.

A musical turn, instrumentalists, closed the bill. It was called the K. of C. Octette and consisted of eight women, under the direction of Clara Bloodgood Corson. It recently has been entertaining in the war zone. See New Acts. M. F.

WANT AVON PROTECTED

LONDON, Nov. 14.—Permission has been granted to a Birmingham firm to build an aluminum factory at Stratford-on-Avon, within 1,000 yards of the house where Shakespeare was born, despite the many objections of the bard's admirers.

It is said, however, that the subject may be brought up in the House of Commons. A bill is now being considered by a number of prominent people, which, if passed, would preserve not only Strafford, but other places of historic interest from disfigurement by industrial concerns.

VAUDEVILLE

MARGARET WYCHERLY

THEATRE—*Greenpoint.*
STYLE—*Dramatic Playlet.*
TIME—*Forty Minutes.*
SETTING—*Three and Four, Special.*

Margaret Wycherly, late star of "The Thirteenth Chair," is offering vaudeville a real dramatic treat.

The action of the playlet opens in an art gallery that a great financier is dedicating to the memory of his wife, who made him what he is today. While he is inspecting the gallery, the building agent uncovers for his approval a statue that the financier had carved in his youth.

Mrs. Flannery, an old Irish scrubwoman who is cleaning out the room then, sees the statue, and, after looking at it long and lovingly, begins to fondle it. The financier, observing her, begins to question her and elicits the information that she, as a girl, had posed for that statue. He disbelieves her, but she soon convinces him of the truth of her statements. He, in turn, discloses the fact that he was the sculptor.

As they begin to relate to each the story of how the statue was carved, the scene changes to represent a studio, where Peggy O'Donnell, now the old and decrepid Mrs. Flannery, is posing for a young, handsome artist. One of life's little everyday tragedies is then enacted, wherein a wealthy woman turns the head of the young artist and breaks the heart of his beautiful model.

The scene then goes back to the art gallery. The one-time sculptor and his model, reunited after years of suffering, are drawn together again by the memory of their old love. In order to make amends for the wrong he has done, he takes the woman, who was his inspiration and his love in youth, back into his life to the place that is rightfully her's. The construction of the act is perfect, the settings are simple and the acting of all concerned is excellent. Miss Wycherly's work is, as can be surmised, the outstanding feature of the act.

As a top line attraction for the better class of houses, where Miss Wycherly is known, it is the best thing in many a long day. S. K.

FRISCO

THEATRE—*Proctor's 5th Ave.*
STYLE—*Dancing.*
TIME—*Twenty Minutes.*
SETTING—*Full Stage.*

With Loretta McDermott out, Frisco has added a new feature to his act in eight young men who do an imitation of him. He got the idea, no doubt, at a dancing carnival recently held at Terrace Garden, where he sat in judgment on some two dozen contestants, who also would become Jazz Kings. Out of those he witnessed, he has selected eight, and, each wearing a derby and each smoking a cigar, they have been interpolated to add spirit and pep. They do this to such an extent that the act will undoubtedly go around

Aside from this, there is no change in the act. The band is still there, soloing the same jazz number as in the circuit of big time vaudeville. the previous act. Frisco continues to do his Pat Rooney imitation, the St. Denis burlesque and the so-called Straw Hat dance. The hat he used looked as old as the dance. M. F.

NEW ACTS and REAPPEARANCES

JOE BRENNAN

THEATRE—*Proctor's 125th St.*
STYLE—*"Tad" Monologue.*
TIME—*Fourteen Minutes.*
SETTING—*In One.*

Joe Brennan has obtained some new material, and, with bits from his old act, has worked out a pleasing Irish monologue, which after it has been smoothed out by time, should be given plenty of bookings. Brennan's "tad" character is very good.

The first minute or two of Brennan's new act is a bit slow, but it rapidly speeds up and goes along very nicely until the last part, which needs cutting. This can be done, by eliminating the songs which he rendered at the close of his act when reviewed. As a whole, however, the monologue is clever and delivered excellently.

Late last season, the writer reviewed Joe Brennan and said that, while a clever performer, he could use better material than his act contained at that time. Brennan has, evidently, taken the hint, and the new act is a decided improvement. G. J. H.

WILLIAM BRACK AND CO.

THEATRE—*Eighty-first St.*
STYLE—*Acrobatic Novelty.*
SETTING—*Full Stage (Special).*

William Brack and Company are a troupe of seven men in an acrobatic and risly turn that will be hard to match for sensational work.

The setting is entirely in black and white, representing an artists' studio. At the rise of the curtain, six of the men are on stage attired in black velvet trousers, white shirts, and black tams.

The risly work, done by two of the members, who juggled four of the others at one time, is the best we have seen. The tumbling is also sensational.

All in all, this is one acrobatic turn that can easily give a good account of itself in any position on any bill. G. J. H.

K. OF C. OCTETTE

THEATRE—*Proctor's 5th Ave.*
STYLE—*Instrumentalists.*
TIME—*Twelve Minutes.*
SETTING—*Three (Special).*

Appearing under the direction of Clara Bloodgood Corson, this act holds eight women, all instrumentalists in brass and billed as the only organization of women officially entertaining for the Knights of Columbus in France. They first appeared before a blue and old gold drop, dressed in parade costume to match, and later changed to afternoon gowns, displaying these at their second entrance as though they were something to look at. They were.

They played the usual popular and operatic numbers, Miss Corson once playing a solo agreeably on a B flat baritone horn and, later, using great effort and much wind on a Sousa horn. None of the girls is young. One or two of them looked as if they entertained other wars before this. M. F.

"THE DRAGON."

THEATRE—*Harlem Opera House.*
STYLE—*Sketch.*
TIME—*Twenty Minutes.*
SETTING—*Full Stage (Special).*

Two women and three men compose the cast of this offering which is of the old melodrama type, with the scene laid in China. Some classical singing by one of the girls is included in the offering. The singer possesses a pleasing voice and delivers her numbers well. The playlet itself, however, needs speeding up.

The plot of the piece is worked around a girl who has lived all her life with a Chinese white-slaver. She is the daughter of a woman who fell into the hands of the Chinaman twenty years before the time of action. After talking to some American visitors, who are staying in China, she learns of her American father's existence. The Americans arrange for her rescue and the plot naturally succeeds. The girl is rescued, her father found, and all ends well.

All of which is old stuff and has been seen over and over again in countless different ways. However, the offering will do very well for the small time houses after a little speed is added, and the running time cut. G. J. H.

FAY COURTNEY

THEATRE—*Mt. Vernon.*
STYLE—*Singing.*
TIME—*Fifteen Minutes.*
SETTING—*In One (Special).*

Fay Courtney, formerly of the Courtney Sisters, is now doing a single in vaudeville, assisted by Farber, a pianist.

Miss Courtney has arranged a very good routine of numbers and delivers them excellently. Fay Courtney, it will be remembered, is the heavier of the sisters and sings in a male voice. But her repertoire does not stick to the "coon-shouter" type of song, for, although she does sing one "blues" number, she also included some comedy numbers, a ballad, an Irish comedy song, and closes with a heavy number. G. J. H.

AL. B. WHITE

THEATRE—*Proctor's 23rd Street.*
STYLE—*Singing Comedian.*
TIME—*15 Minutes.*
SETTING—*In one.*

While Al. B. White is by no manner or means a new actor, he has so much that is new in his act, that it might be easily classed as new. White starts with the rendition of a published comedy number, and follows with several clever stories. After telling about four of these, he sings a ballad and follows with some of his "Saloon" talk which has been changed somewhat. Some more stories and songs follow.

White's personality and his constant effort to please are big factors in his favor. S. K.

INTERNATIONAL AGENT COMING

P. Bamas, the international variety agent whose offices are in The Hague, Holland, plans a trip to the United States, arriving here in January 1920. He represents Leopold Roosen.

"A CURE FOR THE BLUES"

THEATRE—*Proctor's 125th Street.*
STYLE—*Musical Tabloid.*
TIME—*Twenty Minutes.*
SETTING—*Full Stage special.*

The title of this tab, "A Cure For The Blues" doesn't have anything to do with the plot of the offering, because the offering hasn't any plot. The producer of the act probably selected the name because he thought a number of attractive girls, who sing and dance are cures for blues. Perhaps so.

The tab starts off in dandy fashion. In fact it promised to be something that was going to be out of the ordinary. The chorus opened with a song, and, in the midst of it, one of the girls fainted. She did this so realistically that many in the audience jumped out of their seats to run up on stage. The others in the chorus instantly called fo a doctor in the audience, and two men came up, one a comedian.

After the audience had sighed its relief and laughed at the manner in which it had been "taken in", it settled down for something real good, for the opening set a good standard for the rest of the turn. But, from there on the offering slowed down to the ordinary run of girl acts that play the small time.

The singing pleased and the cast did its work well The male lead did an eccentric dance that was a dandy. But the lines and the plot of the act will have to be revised. G. J. H.

WINCHESTER AND COGLIN

THEATRE—*Proctors 23rd Street.*
STYLE—*Comedy Magic and Juggling.*
TIME—*10 Minutes.*
SETTING—*In Four-Semi-Bare.*

This act combines comedy, burlesque, magic and real juggling, with a bit of a dance thrown in for good measure.

One of the men does straight, while the other effects a rather peculiar tramp type. They open the act with some comedy bits done with the aid of a "tank", and follow with a little song and dance, after which they go through a routine of juggling and burlesque magic tricks that are not only well done but are amusing as well.

This is a new act that should find it easy going most anywhere, for, as an opening turn, it is par escellence. S. K.

HARVARD, HOLT, KENDRIC

THEATRE—*Mt. Vernon.*
STYLE—*Bicycle Basketball.*
TIME—*Ten Minutes.*
SETTING—*Full Stage (Special).*

Two men and a girl are presenting this novelty offering, which will surely thrill and please an audience. All three work in "gym" suits. The girl, who acts as referee, possesses a crop of black hair that easily rivals Eva Tanquay's blond tresses.

The men work on bicycles, and play basketball. A basket is placed at each end of the stage and a tennis net in front to prevent the ball from going into the audience. Regulation basket-ball rules are followed and the game thrills from start to finish. The men take "spills" on their wheels and go for each other in a manner that for spirit schoolbays couldn't beat.

The act is an unusual one and, as every one likes to see a good game of basketball it should do for most audiences. G. J. H.

FOREIGN NEWS

German Theatrical Industry First to Recover Equilibrium

Of All the Industries in the Country, Most of Which are Returning to a Peace Footing, None Can Equal Huge Strides Taken by Theatrical Business

BERLIN, Germany, Nov. 22.—All industries in Germany are now recovering from the harmful effects of the war, but none can equal the remarkable strides taken by the theatrical industry, in magnitude of expenditure, lavishness of production, and of development.

Never in the history of the country has there been so glorious an outlook for theatrical enterprise and optimism runs high. Not satisfied with being optimistic, several foreign financiers have backed newly arisen theatrical ventures with their cash. The greatest of these all is the new International Opera House now in the course of construction. This new home of the international "best in art", is to cost 15,000,000 marks when completed. This, at present exchange rates, equals about $3,163,500 in American money. It must be taken into consideration, however, that the mark is worth more abroad than here.

The moving spirit in this enterprise is Otto Tamini, the tenor, who is well known to New Yorkers for his operatic work. Not only did he invest a large part of his own money in the venture, but he induced foreign capital to subscribe one half of the total amount.

The new house when, vomplete, will contain ball-rooms, restaurants, an exhibition hall and a roof garden. They will have the old Royal Opera, or State Opera as it is now called to compete with, but do not consider it as serious competition. The house will present Italian, French, and German Opera, American and English vaudeville, Russian and continental dancers and musicians. In short, it will be a home of the arts.

Next in importance to Tamini's opera house is Professor Reinhart's new palace of amusements, which, when complete, will seat 5,000 people. This venture required the outlay of about 8,000,000 marks or at present exchange rates, some $2,000,000. These ventures are all subscribed to by Swiss Dutch, and Swedish financiers, who believe Berlin will be the art centre of continental Europe.

JACK RIANO ENGAGED

PARIS, Nov. 20.—Jack Riano, well known in America as a member of The Four Rianos, who appeared at the Hippodrome some seasons ago, has been engaged to appear in the new Follies Bergere, which opens here November 27th. Riano, who is also an aviator, recently flew from London, where he has been appearing with his wife, to attend the opening rehearsal of the Follies.

CHARLES HAWTREY MARRIES

LONDON, ENG., Nov. 21.—Charles Hawtrey, playing at the Playhouse with Gladys Cooper, has been married to Mrs. Petre. Hawtrey who is a great favorite in England is 61 years of age and states he has known Mrs. Petre for over thirty years.

JACOB P. ADLER DOING WELL

LONDON, ENG., Nov. 21.—The Jewisn actor Jacob P. Adler, and his family, are playing in Whitechapel in Yiddish plays. Adler has aged considerably since his last appearance, and there is not the enthusiasm that one is used to seeing at the Yiddish theatre, the audiences, which are fair, take kindly to Adler's performances.

NARES HAS NEW PLAY

LONDON, ENG., Nov. 21.—Owen Nares, star of the Queen's Theatre, and also manager, in conjunction with Sir Alfred Butt, will in the near future, appear in a new play by James Bernard Fagan.

JEW MAKES GREAT SHYLOCK

LONDON, ENG., Nov. 21.—One of the biggest hits in England to-day is Maurice Moscovitch in The Merchant of Venice. His Shylock is described by the press to be the finest ever seen. In fact some journals say that Moscovitch's Shylock is a much finer interpretation than that of Sir Henry Irving's. The Daily Press critic writes that Moscovitch's Shylock is the "Jew that Shakespeare drew". It is said that Moscovitch cleared over $100,000 last season.

MADISON ENDS ENGAGEMENT

LONDON, ENG., Nov. 21.—The young American actor Nat Madison ends his engagement with Robert Courtneidge and Macdonald and Young, and will soon appear in London in a new play. Madison will be remembered by his great success in Sir Arthur Wing Pinero's play Sweet Lavender and made his first appearance in England with the late Weedon Grossmith.

PLAY GERMAN MUSIC AGAIN

LONDON, ENG., Nov. 23.—German music, although banned during the recent war amid protestations that it should never again be tolerated, has made its appearance again in Sir Thomas Beecham's "Parcival", which drew a larger audience this week than ever at Covent Garden. Wagner's opera is presented almost entirely by English singers, whom it has always been the fashion to decry as compared with foreign artists.

It is the opinion of the critics that Beecham's company is especially weak in tenors, and John McCormack's absence is deplored, especially as the other favorite tenor, Tom Burk, has not been able to come to terms with Beecham. These and the absence of the great Italian artists, detracts greatly.

COUNT BONI HAS A SHOW

PARIS, Nov. 23.—Count Boni de Castellane, the divorced husband of Anna Gould, has organized a patriotic show, which he intends to tour America with, after playing it in Europe for a while, The show is to open at the Opera, Paris, at the end of December, or early in January. Following its presentation there ,it will be taken to London, Rome, Brussells, New York and Tokio.

MARIE NORDSTROM MAKES HIT

LONDON, Eng., Nov. 22.—Marie Nordstrom, the little American comedienne, in "Let's Pretend," is scoring a huge hit at the London variete theatres, where she has just opened a tour of England. This is her first London appearance and the press and public have taken a huge fancy to her.

CHICAGO NEWS

Chicago Again Grappling With Ticket "Spec" Problem

Committee of City Fathers Drafts Two Ordinances Which, Sponsors Say, Will Cure All Evils. Twenty Agencies to Be Affected

Chicago is again grappling with the theatre ticket scalping problem, and, once again, claims it has found a remedy for the evil.

An ordinance possessing two sets of teeth, designed to prohibit the sale of tickets at more than the box-office scale, was approved Friday of last week by a council sub-committee. It proposes that all theatre ticket agencies be licensed, paying a fee of $500 a year, and holds clauses for any infringement of rules and regulations that will forfeit the license of the holder and impose a severe penal sentence on him, besides. So far, the ordinance is merely approved. It will come up for consideration of council some time this week.

Alderman Anton J. Cermack, chairman of the sub-committee, is standing sponsor for the proposed statute and is authority for the statement that it will net the city about $10,000 a year in revenue. There are some twenty agencies in Chicago that the ordinance if it is passed and becomes operative, will affect.

FIRE DEPARTMENT AROUSED

The Fire Prevention Department of this city has issued orders to all theatres that they must print their plans and exits in a conspicuous page in their programs opposite a program page. Heretofore, the program publishers have made this page the last in the book, which aroused the ire of the fire department and was responsible for the notification being send broadcast. Every theatre with a seating capacity over 300 is affected.

"SMARTER SET" COMING IN

"The Smarter Set", a colored organization, has been booked for an indefinite period at the Grand Theatre 31st and State streets, colored house, playing vaudeville booked by the Western Vaudeville Managers' association under the direction of Charles Freeman.

The engagement of "The Smarter Set" will run for three weeks. Concluding the run of musical comedy, vaudeville will again be adopted. Salem Tutt Whitney and J. Homer Tutt are the features of the colored organization. H. D. Collins is manager.

BEREZNIAK GOING EAST

Leon A. Berezniak, theatrical lawyer, left Chicago for a visit to eastern cities. He will first go to New York, where he will try a patent suit in the United States District Court. From New York he will go to Pittsburgh and then to Boston.

MOUNTFORD IS HERE

Harry Mountford and James William Fitzpatrick, heads of the White Rats Actors' Union and the Associated Actresses of America, arrived in Chicago Sunday morning as delegates either from the Central Labor organization or the White Rats organization.

Their visit here is shrouded in mystery, but it is thought that they will arrange local quarters in this city, making it a field of Rats activities. It has been rumored here for months that the Rats planned to open local headquarters.

STATE CONGRESS OPENS

The State Congress threw open its doors on Saturday afternoon offering a vaudeville program of eight acts booked especially for Saturday and Sunday composed of Adgie's Lions (headliner), Fred Webster's Review, Clark and Knight, Wamsley and Leighton, Frieber and Griffin, Fairman and Patrick, Charlotte Trio and The Flying Howards. The regular weekly program will play a seven day engagement. The prices range from 15 to 35 cents. Fred Webster agency books the house.

McINTYRE & HEATH COMING

When "Tumble In" has run its course at the Garrick Theatre, that playhouse will be occupied by McIntyre anr Heath, who will bring here their musical comedy, entitled "Hello, Alexander". In the cast are many noted vaudevillians.

PRESS CLUB CELEBRATES

The Chicago Press Club celebrated its fortieth year on Friday with a grand reception and dinner. A number of prominent actors, newspapermen and other well known Chicago men attended the affair.

"SPORT" HERMANN HAS A ROW

U. J. "Sport" Hermann, manager of the Cort Theatre, smashed a young fellow in the jaw last week. He suspected him of purchasing tickets for some scalpers. After the encounter, the young man, whose name was Elsworth, was arrested, found guilty and fined $5 and costs.

Elsworth is now seeking a warrant for the arrest of Hermann, declaring the latter attacked him. Hermann charges that Elsworth was buying tickets for Ernie Young and Henry Waterfall.

WIFE DIVORCES ACROBAT

A divorce was granted last week by Judge Fry to Mrs. Ethel Wells, of the acrobatic team of Wells and Wells, who testified that her former acrobatic partner and husband refused to leave the stage and set up a permanent home.

COURT STOPS CHILD ACTORS

Sylvia and William Pfeiffer, 7 and 9 years old, who had been appearing with a burlesque show in which they offered a juvenile boxing act, have been taken from the stage and will be given an opportunity of attending school and securing an education like other children of their age. Judge Victor P. Arnold, sitting in the Juvenile court, has awarded the children into the possesion of their aunt. The court, in trying the case, demanded to know where the mother of the children was and was informed she had been dead for years.

GETS AUSTRALIAN ROUTE

Fred Speare, acting "Everyman's Sister" in vaudeville, has been routed for a tour of Australia. The skit was played over the Pantages Circuit, where it scored a success. The act will open in Sydney, Australia, early in January.

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More Ticket Laws

More hectic legislation directed against theatre ticket brokers is imminent. This time our city fathers themselves, without the aid of the District Attorney's office, is planning amendments to the Kilroe-Williams ordinance. They have declared the ticket brokers to be bad boys and state they are not living up to the law designed to regulate their business and, in fact, are doing just about as they did before the Kilroe-Williams ordinance was passed.

So they want to add a few amendments to the law, the same being designed to give certain city officials wider latitude in dealing with ticket brokers who break or bend the law. They want to empower the mayor, city magistrates, the Commissioner of Licenses and the comptroller with the arbitrary discretion of revoking licenses at will and before the alleged offender has been convicted, without resorting to an action in the Supreme Court, which is the procedure necessary at present.

All of which appears to us to be very unnecessary legislation. For, to begin with, the business of dealing in theatre tickets is one which has been adopted, for the most part, by individuals whose sense of commercial ethics is about on par with the three-card monte men who hang around circusses. And the only law which could possibly control them would completely outlaw their business; in which event they would probably conduct their business in outlaw fashion.

As a matter of fact, the more enlightened among our aldermen are aware of the futility of enacting laws against the ticket brokerage business. No better example of this is evident than the Kilroe-Williams ordinance, which was passed after a careful investigation conducted both by the District Attorney's office and the Board of Aldermen. The brokers said the law would be unconstitutional. The District Attorney and other eminent legal experts declared it would stand. And now, judging from the attitude of the District Attorney's office, it appears that the ticket brokers' contention was right. And what is most interesting is the fact that the law has yet to be reviewed by a court of record, for Judge Rosalsky, in General Sessions, before whom the law is up for review from an appeal taken from the Magistrate's Court, has not yet decided. The fact that the District Attorney's office is urging additional legislation seems to be more than a tacit admission that the present law is no good.

Under the circumstances, we fail to see the necessity of legislating against ticket brokers, unless this useless legislation is offered as a sop to the public—a sort of hypocritical energy directed along lines that achieve notoriety but nothing else.

Theatre Orchestra

With every manager striving to outdo both his own previous efforts and those of his brethren in the effort to give the public something better in the way of theatrical entertainment, one department of the theatre seems to have been lost sight of and, recently, has declined almost to the point of neglect. That is the orchestra.

In no Theatre on Broadway except those which have musical attractions, whose organizations necessarily must approach, if not entirely achieve, musicianship, is there an orchestra worthy of the name. Sawing and scraping, without intelligence or personality, is the impression which one gets when listening to them. No one, to-day, pays any attention to what used to be one of the theatre's most dignified adjuncts. The blame hardly can be placed on the public, for good music, well played, is universally appreciated. Big money nightly is paid to hear it.

There should be something done, therefore, about the present day theatre orchestra; or, if the true situation is that the public is indifferent to it and to the music it plays, it should be dispensed with. Managers have been complaining about the high cost of production. Something like $600 a week could be saved by the elimination of the musical body—or probably that total could be gained if it were really musical.

TWENTY-FIVE YEARS AGO

Sir Charles Wombwell's menagerie was a feature of the Charleston, S. C., Fair.

Thomas E. Murray went to England.

A. Y. Pearson established his winter headquarters in Florida.

Alexander Byers prosecuted Geo. W. Claney for selling copies of plays made for Byers.

McIntyre and Heath were rehearsing "A Red Hot Message" and "Mrs. Pepper's Ghost."

The Musical Mutual Protective Union and the Manhattan Musical Union of New York, were at odds. The M. M. P. U. had been boycotted by the Central Labor Union, because it refused to join in a strike. The Manhattan Union was then organized in opposition.

Answers to Querries

Bill.—Elizabeth Brice and Charles King were featured in "Miss 1917" at the Century.

T. O.—Edna Leedum, now with Cora Melnotte, formerly played with William Edmunds in vaudeville, Miss Melnotte did a sister act with Ruby Norton, now featured in "Nothing But Love".

B. M.—"The Lion and The Mouse" was written by Charles Kline. He is dead.

H. C. L.—Ray, Gordon and William Dooley worked together in "Words and Music", produced by Hitchcock and Goetz.

N. B. V.—Henry C. DeMille died at Pompton, N. Y. He was the playwright you have reference to.

C. S.—"Some Bride" was a vaudeville musical comedy. John McGowan, assisted by Leeta Corder and Adelaide Mason, appeared in it. It was produced by Arthur Klein. The lyrics were by Blair Traynor and John McGowan, with music by John Malay.

K. H.—Emma Dunn was featured in "Peer Gynt", when produced by Richard Mansfield.

D. J. C.—Clyde Fitch wrote "Captain Jinks of the Horse Marines". It was Ethel Barrymore's first starring vehicle.

P. Y.—"Tarzan of the Apes" was produced in motion picture form by the National Film Corporation of America. Elmo Lincoln was starred in it. The film was released through Goldwyn.

T. H.—Vivienne Segal made her first appearance in New York in "The Blue Paradise".

Frank.—Henry W. Savage produced "Excuse Me". Ann Murdock and Willis P. Sweatman appeared in it.

N. H.—John L. Sullivan, the prize-fighter, appeared on the stage in "Honest Hearts and Hands". Bob Fitzsimmons appeared in "The Village Blacksmith", Jim Corbett is now appearing in motion-pictures. He played in "Gentleman Jim".

Harry.—The Hattons were formerly dramatic critics on Chicago newspapers.

P. J.—Alfred Gerrard starred in "The Girl On the Magazine".

J. D.—Al. B. White is now doing a single in vaudeville. He is also a vaudeville author. He formerly appeared with Myrtle Young in an act which he wrote called "Stop Flirting".

S. D. L.—Write the American Academy of Dramatic Arts. They will undoubtedly be the best ones to inform you.

H. G.—George Broadhurst wrote "The Man of the Hour".

E. S.—Anita Stewart is married to Rudolph Cameron. He was formerly her leading man.

C. D. S., Dayton.—A is right. In each hand he makes a run of 3. The 3, 4 and 2 in first hand and the 7, 6 and 8 in second hand, forming a sequence in each case. The first 3 in first hand, and first 8 in second hand are eliminated.

Flo.—The Broadway production of "A Pair of Silk Stockings" was at the Booth Theatre. Sam Sothern appeared in it. The film production by that name was taken from the play and featured Constance Talmadge and Harrison Ford.

N. G.—Charles Richman appeared in "The Battle-Cry of Peace."

PMl.—Winchell Smith and Victor Mapes wrote "The Boomerang."

B. L.—The Volunteers have been playing in vaudeville for some years. Some changes may have been made, but we don't think so. The act originally consisted of Fred Lyons, Billy Cripps, Jerome Daly and Al Raub.

RIALTO BATTLES

WHY BOTHER HERMAN?

We understand that Herman Timberg wants sixty pretty girls who can dance for a new revue. If you get sixty pretty girls into one act and dress 'em right, you should worry whether or not they can dance.

OUR OWN REVUE

Opening chorus of hams:
We're down and out; we're out and down;
We are the hams around the town,
Pestering agents here and there,
Looking for jobs most anywhere.
Really, we are courageous,
Asking for sums outrageous,
But still we'll go to work and take
Just enough to buy us a steak,—
Asking for more is only a fake.
We are hams!

THE MELTING POT

Harry Mountford, who recently testified with considerable pride that he was born in Dublin, Ireland, addressed the Hebrew Actors last week. In Gaelic or in Yiddish?

WE VOTE TO ELIMINATE

Gags about Bevo.

Performers who brag to you how they stopped the show.

Imitations of Eddie Foy.

MORE TRUTH THAN POETRY

There's one good thing about these gags,
If they are slow, or humor lags,
We cannot hear you "razz."
We're never cancelled, tho sour we be,
We can rattle away 'til infinity;
We just go on with this jazz.

POLICE!!

The Chief of Police has it all over the biggest headliner. for the Chief knows he can always "stop" a show.

OLD SAWS RESHARPENED

The early bird has a bad spot on the vaudeville bill.

He who hesitates. flops.

Hokum! What crimes are committed in thy name!

All's well that has a happy ending.

PERTINENT QUESTIONS

What will they wiggle when the shimmee craze is over?

Who is going to be the first producer to put on a bathroom farce?

When will Shakespeare's plays be rewritten for musical comedy purposes?

Can Walter Kingsley spare a few names from his little red book?

AS BROAD AS LONG

Now that David Belasco is writing songs, wouldn't be surprised to see Irving Berlin producing Shakespeare.

THINGS TO BE THANKFUL FOR

That you've got the last half booked.

Pat Rooney's Palace record.

Christmas and New Year's weeks booked in New York.

Baraban and Grohs' route over the Orpheum time.

Eva Puck's part in "Irene."

The Capitol's receipts.

Pay for extra matinees. Legitimate actors please note.

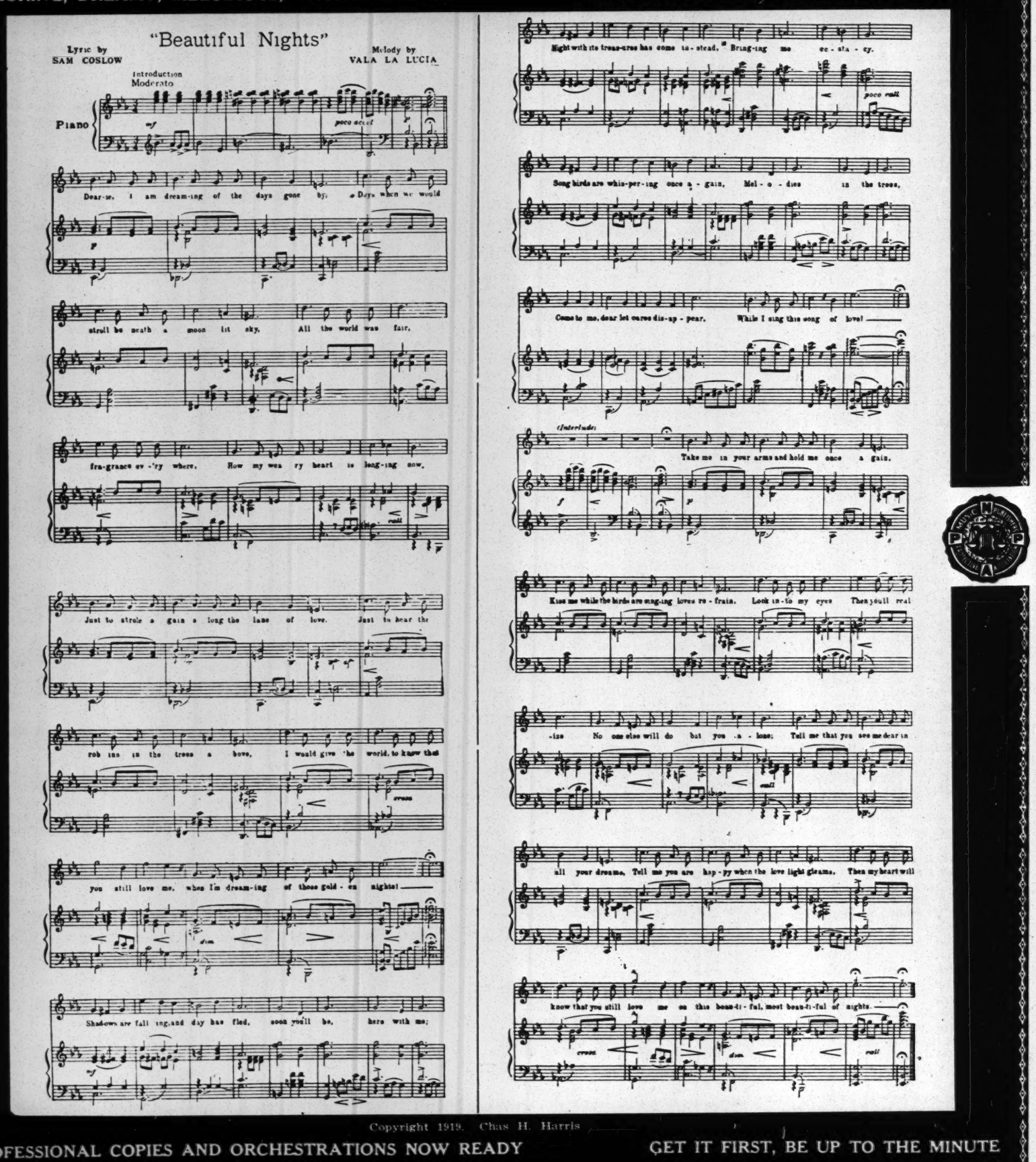
USING AMERICAN ACTS

COPENHAGEN, Denmark, Nov. 22.—The Shumann Shows open for a four month's run at the Schumann Circus here March 5. There are a number of American acts to appear with the circus this season, booked by F. Wirth and Bloomfeld, of New York.

BEAUTIFUL NIGHTS

A NEW WALTZ SONG

ALLURING, DREAMY, MELODIOUS, HAUNTING MUSIC ONCE HEARD TO BE REMEMBERED FOREVER


"Beautiful Nights"
Lyric by SAM COSLOW
Melody by VALA LA LUCIA
Introduction
Moderato
Piano
poco accel
Dear-ie, I am dream-ing of the days gone by, Days when we would
stroll be neath a moon lit sky, All the world was fair,
fra-grance ev-'ry where, How my wea ry heart is long-ing now,
Just to stroll a gain a long the lane of love. Just to hear the
rob ins in the trees a bove, I would give the world, to know that
you still love me, when I'm dream-ing of those gold-en nights!
Shad-ows are fall ing, and day has fled, soon you'll be, here with me;
Night with its treas-ures has come in-stead, Bring-ing me ec-sta-cy.
poco rall
Song birds are whis-per-ing once a-gain, Mel-o-dies in the trees,
Come to me, dear let cares dis-ap-pear, While I sing this song of love!
(Interlude)
Take me in your arms and hold me once a gain.
Kiss me while the birds are sing-ing lovers re-frain, Look in-to my eyes Then you'll real
-ize No one else will do but you a-lone; Tell me that you see me dear in
all your dreams, Tell me you are hap-py when the love light gleams, Then my heart will
know that you still love me on this beau-ti-ful, most beau-ti-ful of nights.
cresc
dim
rall

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PROFESSIONAL COPIES AND ORCHESTRATIONS NOW READY GET IT FIRST, BE UP TO THE MINUTE

Columbia Theater Building

CHAS. K. HARRIS

Broadway & 47th St. New York

BURLESQUE

BURLESQUE CLUB OPENS NEW HOME

MANY MEMBERS PRESENT

The Burlesuqe Club held its first open house last Sunday when the club was open to visitors from early in the afternoon. until late in the evening.

A number of club members jumped in from out of town to attend. Frank Hunter, of the "Best Show In Town" came down from Boston in order to be on hand. His show is in Hartford this week. Billy Vail took a late train out for Springfield with his company, so that he could bring several members in. They stayed for an hour or so and left on the four o'clock train. Jack Reid stayed over just to be with the boys, after spending a week in Newark.

Major Burke, one of the oldest members of the burlesque club, was also a caller during the afternoon. He appeared in burlesque shows back in 1872. He has, since that time, appeared in every city of any size throughout the world.

The visitors who registered were Tommy Gray, Harry Seymour, Harry Vokes, Mrs. James Sutherland, Miss Dorothy Duncan, Harry "Hello Jake" Fields, Mrs. Rube Bernstein Miss Hamilton, Miss Bessie Hamilton, Mrs. Frank Damel, Jeff Capare, Major Burke, Alex Spencer, Bob Harris, M. J. Tully, Harry Bernard, Miss Glenda Driscoll, Adolph Statil, Chas. Lester, Mr. and Mrs. Harry Richards, Mrs. M. J. Kelly, Miss Billie Barnette Mrs. Billy Vail, Mr. and Mrs .Bobby Wilson, Larry Nathans, Joe Dix, Loney Haskell, Miss Olga Jansen, Miss Kitty Carr, Miss May Conolly, E. G. Elson, George H. Kiline, J. Bradley, Mrs. Jan Finke.

Caprice, Mrs. B. F. Kahn, Mrs. Bert Bernstein, Mrs. Will Roehm Carlos Goldsmith, Meyer Hertzman, Kara, J. Loughran, Arthur Unger, Mrs. Ed. Kendall, N. S. Moses, Edward Greenberg, George Greenberg, Lena Daley, Marie Mitchell, Sid Winters, Mrs. May Finberg Miss May Thorpe, J. S. Kaufman, A. Schwartz, F. W. Emery, Eva Lewin.

Mrs. Jack Reid, Miss Ruby Marion, John Burke, Miss Eva Van Osten, Miss Mildred Valmore, Chas. Rosa, Miss Peggy Reynolds, Miss Amanda Gerond and Melville Brown.

There were over one hundred members of the club who dropped in during the afternoon and evening, including all the officers who were in the city.

CHARLIE RAYMOND CLOSES

Charlie Raymond closed with the Lew Kelly Show last Saturday night at the Casino, Brooklyn. Jack Gibson, who has been at Kahn's Union Square the last few months, will join the show next Monday in Baltimore. Arthur Putnam who is doing a "legit" role is doing the "straight" this week for Kelly, doubling when he can with his own character.

GOES INTO VAUDE ACT

Nellie Crawford, who recently closed with the Kahn Stock Company at the Union Square, is now in vaudeville doing a soubrette role in a girl act.

SCHENECTADY HOUSE TO CLOSE

SCHENECTADY, N. Y., Nov. 24.—The Hudson Theatre, this city, will close Saturday night. This house has been playing the attractions of the National Burlesque Circuit.

CLOSE WITH WHITE SHOW

Lelford and Simons will close with the Pat White Show Saturday night, in Brooklyn. They cancelled on account of the illness of the latter.

PRIMA DONNA CLOSING

BUFFALO, N. Y., Nov. 24.—Eleanor Fisher, prima donna, and Pete Kelly, of the "Cracker Jacks" will close at the Academy here this week. Blanche Parquette will be the new prima donna. The show will carry an electrician commencing this week.

OWN "BATHING BEAUTIES"

George W. Gallagher, General Manager of the American Burlesqe Circuit, and Rube Bernstein, owner of the "Follies of Pleasure" on that circuit, are the joint owners of the "Bathing Beauties," the new show which will be added when the Providence house opens.

HYNICKA GOES WEST

Rud Hynicka, treasurer of the Columbia Amusement Company, left New York last Thursday for Los Angelos to visit Mrs. Hynicka, who is spending a few months at the Hynicka estate a few miles from that city. He will remain there until after Thanksgiving Day.

COMEDIAN AND INGENUE MARRY

DAYTON, O., Nov. 20.—Harry Bowen, principal comedian of the Mollie Williams Show, and Madge Boas, the ingenue, were married here to-day. After the evening performance, the bride and groom were tendered a banquet at the Elks Club house, which the members of the company, headed by Miss Williams, attended.

WILL LEAVE KELLY SHOW

Plunket and Sates, who joined the Lew Kelly Show in Brooklyn last week, will close next week in Baltimore. Estelle Dudley, now working in the chorus, will replace Miss Sates, and a juvenile will be engaged to replace Plunket.

ZIEGFELD WANTS BARTON

Flo Ziegfeld is reported to have made an offer to Jim Barton for next season. He is to do his dancing specialty

"WORLD BEATERS" ARE READY

The "World Beaters", which will be the title of the new show on the American Burlesque Circuit, representing the Cincinnati house, will open next week in Columbus. In the cast are Walter Brown, Joe Tembler, Babe Clair, Leona St. Clair May Hamilton, Dolly Morrisey and The Empire Four. and have a couple of numbers.

WILL UNDERSTUDY WATSON

Harry West joined Billy Watson's "Parisian Whirl" at the Majestic, Jersey City, last week. He is doing bits, at present, but was engaged principally to understudy Watson, as the doctors have advised this show and house owner to take things more easy from now on.

AMERICAN WHEEL IS CHANGED AGAIN

ROUTE NOW FINALLY SET

Several changes have been made in the route of the American Burlesque Circuit since the last issue of the Clipper and the new houses will not open as previously announced.

The Columbia Amusement Company, which has purchased the Mt. Morris Theatre in Harlem, will not take possession of the house until the first of the month. The American Burlesque Circuit has leased this house for a term of years. On acount of repairs and the building of additional dressing rooms, the house will not be ready to open until December 8th. Jack Reid's "Record Breakers" will be the opening show.

The Westminster, in Providence, will not open until December 8th on account of redecorating and repairs. This house will open with the new show, Gallagher and Bernstein's "Bathing Beauties." This show will break in for three days before opening in Providence.

George Peck and William V. Jennings have resigned as president, general manager and vice-president of the American Circuit to take effect this week. Peck will manage the Mt. Morris Theatre, while Jennings leaves New York this week for Minneapolis to take over the management of the "Jazz Babies," on the American Circuit and owned by him, and Peck.

I. H. Herk, the new president of the circuit, will take office this week. George W. Gallagher is the new general manager as exclusively announced in last week's issue of the Clipper.

The official route of the circuit will now run, starting from Indianapolis, and going to Louisville, Cincinnati, Columbus, Pittsburgh, Penn Circuit of one nighters, Baltimore, Washington, Philadelphia, Hoboken, Star, Brooklyn, Springfield, Worcester, Boston, Providence, Olympic, New York, Gayety, Brooklyn, Newark, Camden four days, Trenton two days, Philadelphia, Mt. Morris, New York, Wilkes Barre Scranton, Binghamton three days, Niagara Falls three days, Toronto, Buffalo Cleveland, Detroit, Englewood, Chicago, Haymarket, Chicago, Milwaukee, St. Paul. Minneapolis, Sioux City, Kansas City—open week now playing Tulsa on four week trial for six days, St. Louis, Indianapolis.

The Empress opens Sunday, Novellber 30th, with "Sliding" Billy Watson. The "World Beaters," the new show, will open that day at Columbus. George Crabtree. the present manager of the "Jazz Babies," will manage the "World Beaters" taking the show over Saturday.

OPEN TO $1,333

MILWAUKEE, Wis., Nov. 22.—The "Jazz Babies" opened here at the Gayety recently to $1,333.

(Continued on Page 31)

"BEAUTY TRUST," A BIG LAUGH SHOW, GOES OVER GREAT

I. H. Heik's "Beauty Trust", at the Columbia this week, is a great laughing show, principally due to the fact that it has comedians, who are naturally funny. The book is the same as last season, with a new bit injected here and there.

The comedy is taken care of by Jack Pearl, Al Hillier and Eugene Rauth. Pearl is again doing his "Dutch" character. In this role he never tires one. He is a natty fellow, his dialect is rich in humor and he possesses an individuality all his own, which won favor from the start. Pearl can dance, bump, is fast and is one of the best comedians at the Columbia so far this season. He has a funny sneeze that they laugh at. In fact, his all around work gives a lasting impression. It's funny that these Broadway managers have overlooked this young star. He is an artist and shows it in all he does.

Al Hillier, a fast Hebrew comedian, does his work neatly and cleverly. He is speedy and amuses as well. He works well with Pearl. They are a great comedy team as he does not let an opportunity slip by to get a laugh.

Rauth is doing Irish and his work shows improvement over last season.

Frank Damsel is doing "straight". He is not on much during the first part, but is a good looking fellow and makes a fine appearance.

Jack Sheehan, a singing, dancing juvenile, is another young fellow of merit. He makes a neat appearance and works well in the scenes with the comedians, "feeding" them nicely. He dresses well, also.

Jack Young, Oscar Gardner and Harold Rick do bits and get along alright. But they stand out in their specialty in the second part.

Francis Farr danced and sang herself into favor. She is the soubrette, and has reduced in weight since last season, which not alone improves her appearance, but her work, as well. She wears pretty dresses also.

Barry Melton is back in burlesque again and is the prima donna of this show. She is a stately looking woman who displays some attractive gowns.

Inez Hanly, the ingenue, is new to us. She is a refreshing young lady of blonde type, with a pleasing personality. She reads lines well and puts her numbers over nicely. Her costumes were captivating to the eye.

The three comedians open in neat fitting dress suits and wear them throughout the first scene. In fact, all the men wear dress suits in this scene.

Pearl and Miss Farr offered a neat dance, early in the show that showed grace and skill. The "accident" bit offered plenty of comedy and was well worked up by Pearl, Hillier, Rauth and Sheehan. The "ticket raffle" bit was done by Hillier, Rauth and Miss Hanley and went over nicely.

"Know who you are"' was a bit done by Damsel, Hillier and Rauth. While the boys worked hard in it, there is nothing in this bit to warrant much laughter.

Pearl and Sheehan offered two comedy talking specialties in the first part that were uproarously received. Each ran about twelve minutes, one in the first scene and the other in the ship scene. In each, there were more legitimate laughs than we have seen in some entire shows. Either of these acts would clean up on a vaudeville bill.

The "whistling" bit proved a success, as given by Pearl, Hillier and Sheehan.

One of the funniest bits in the show was the "crap" bit, Hillier rolling the "bones" with Pearl in the game. It was something new and a sure fire comedy hit, the way the boys worked it.

Miss Hanly offered a pianologue in one, that was something out of the ordinary. As a pianist, she is decidedly clever and her selections were well received. She sang with an ease that captured her audience. Her different versions of the way "My Old Kentucky Home" is played, was an excellent piece of work.

The "wireless message" bit was done by Pearl Hillier and Miss Farr and the way they did it more than pleased.

The "buzzing the bee" bit went over well as offered by Hillier, Rauth, the Misses Melton and Hanly and a chorus girl. This bit is very old, but is always a sure laugh getter.

"Nedra", offered many amusing situations and some pretty musical numbers.

The costumes of the chorus were bright and pretty, excepting those in the opening number, a black costume with red spots. This is a bad costume to open with, as it has no life.

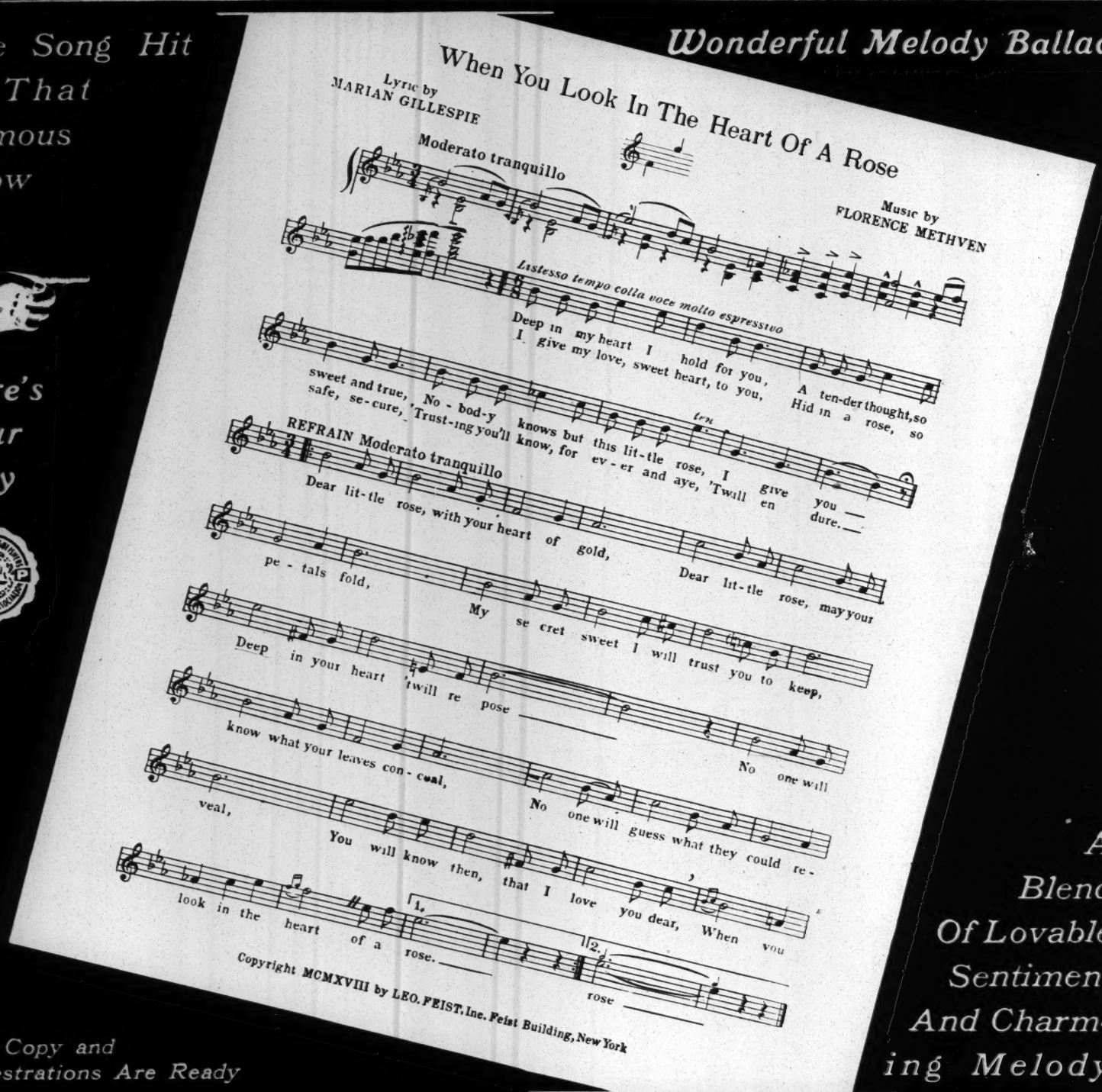
SID.

RELEASED!

THE BIG SONG SUCCESS FROM "THE BETTER 'OLE"

The Song Hit Of That Famous Show Hit.

Here's Your Copy

Wonderful Melody Ballad

When You Look In The Heart Of A Rose
Lyric by MARIAN GILLESPIE
Music by FLORENCE METHVEN
Moderato tranquillo
Lastesso tempo colla voce molto espressivo
Deep in my heart I hold for you, A ten-der thought, so
I give my love, sweet heart, to you, Hid in a rose, so
sweet and true, No - bod-y knows but this lit-tle rose, I give you
safe, se-cure, 'Trust-ing you'll know, for ev - er and aye, 'Twill en dure.
REFRAIN Moderato tranquillo
Dear lit-tle rose, with your heart of gold,
pe - tals fold,
Dear lit-tle rose, may your
My se cret sweet I will trust you to keep,
Deep in your heart 'twill re pose
No one will
know what your leaves con - ceal,
veal,
No one will guess what they could re -
You will know then, that I love you dear, When you
look in the heart of a rose.
rose
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A Blend Of Lovable Sentiment And Charming Melody

Your Copy and Orchestrations Are Ready

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MINNEAPOLIS
Lyric Theatre Building
SEATTLE
301 Chickering Hall
NEW ORLEANS
115 University Pl.
ST. LOUIS
Calumet Building
CLEVELAND
Ellastone Building
BUFFALO
483 Main Street
INDIANAPOLIS
122 Pembroke Arcade

LEO FEIST, Inc.

711 Seventh Avenue, New York City

A Stone's Throw from the Palace Theatre — Next to the Columbia Theatre

Just opened, MILWAUKEE 134 Grand Avenue

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710 Lyric Theatre Bldg.
PITTSBURGH
312 Camerphone Building
SAN FRANCISCO
Pantages Theatre Building
CHICAGO
Grand Opera House Building
PHILADELPHIA
Globe Theatre Building
DETROIT
213 Woodward Ave.
TORONTO
193 Yonge Street
KANSAS CITY
Gayety Theatre Building
LOS ANGELES
836 San Fernando Building

MELODY LANE

Printer's Strike Nears End as Dull Music Season Approaches

Biggest Season in Years Would Doubtless Have Been Registered Had It Not Been For Closing of Printing Plants. December Always a Dull Month

The strike of the printers, which for over seven weeks completely tied up the big New York printing establishments, which included in addition to the book and newspaper plants, those that specialized in the printing of music is approaching an end and before the week is out practically all of the plants will be running again.

The ending of the strike while welcomed by all publishers comes too late to do any great amount of immediate good to the music publishers for with the approach of December, the publishing business in so far as music is concerned is approaching one of the dullest seasons of the year.

The big bulk of the popular prints is disposed of in the syndicate stores and these during the holiday season make a big drive on toys and Christmas goods relegating sheet music to the rear and in some instances closing the biggest portions of the music departments entirely.

Had it not been for the strike the popular music business would have enjoyed the biggest season in the history of American music publishing, for not only are there an exceptionally large number of big song hits out but the public was buying as never before. The tieing up of the plants hurt the business immeasuraby, for while the big houses were able to get music printed out of the city, the quality was inferior to the usual neat and attractive song and deliveries were slow and uncertain. The slow filling of orders undoubtedly did more to curtail sales than anything else, for the public following along the line of the quick popularizing work of the publishers, want a song the moment it is heard.

With the return to normal conditions of the printing industry publishers see a big year ahead and many plans for the launching of big campaigns immediately after the holidays are already under way.

FRIEDMAN TO OPEN DEC 3RD

The George Friedman Inc. music publishing house at No. 167 West 47th Street will open on Wednesday, Dec. 3rd. No business will be transacted on that day, however, the entire time being given over to an informal opening and reception.

GILBERT IN AUTO SMASH

Wolfe Gilbert the music publisher and his wife were injured in an automobile smash-up last Thursday. Gilbert received a broken rib and several minor injuries, while Mrs. Gilbert was badly bruised.

EMPEY SUES TED BARRON

Guy Empey, the hero of war and motion pictures, has sued Ted Barron, the song writer and music publisher, and in the Supreme Court was awarded a judgment against the music man for $7815.13. Empey claims as a friend he endorsed a note for Barron amounting to $7500, that it was discounted and when it became due, Baron failed to pay for it, and the bank which had negotiated it looked to the endorser for payment.

Baron made no defense and Empey got a judgment by default.

IRVING MILLS WITH STERN

Irving Mills, formerley with M. Witmark & Sons, has joined the professional staff of Jos. W. Stern & Co.

EARL CARROLL TO PRODUCE

Earl Carroll the song writer and composer, is going into the producing business, and for his first production will present a new musical play. This will be followed by a recently completed comedy.

MOHAWK MUSIC CO. FORMED

The Mohawk Music Publishing Co., a new publishing house, has been formed in Schenectady, N. Y. The new company will publish both high class and popular music. The first release is a ballad entitled "I'm Sailing on Painted Seas".

LEO FEIST BUYS "PEGGY"

Leo Feist Inc. has purchased from Daniels & Wilson, the San Francisco publishers, the publication rights to the song "Peggy,' a number well started on the road to big popularity. The purchase price has not been announced.

IRA SCHUSTER TO MARRY

Ira Schuster, of the Leo Feist Inc. professional department, is to be married on Thursday, Thanksgiving day, to Miss Minnie Newman.

JOE FUCHS MARRIED

Joe Fuchs, manager of the St. Louis office of Leo Feist Inc., was married on November 13th to Miss Lauretta A. Didier.

NEW MUSIC HOUSE FORMED

Jack and Aaron Neiberg two Boston song writers, have formed a music publishing company and opened offices at No. 228 Tremont Street. The boys, who have written a number of songs, were formerly connected with the Walter Jacobs company.

FIELDS TO TRY VAUDEVILLE

Arthur Fields, the phonograph singer, is going into vaudeville with Irving and Jack Kaufman, and will be billed as the Kaufields. The trio is receiving a lot of publicity in connection with its phonograph work, and the vaudeville engagement will begin at about the time that some big national advertising in connection with its record making is to be launched.

MEYER COHEN IMPROVING

Meyer Cohen, who has been in the Misericordi Hospital for the past two weeks suffering from a severe attack of blood poisoning is slowly recovering and hopes to be out again within a week or so.

HERBERT HAS NEW OPERA

Victor Herbert's latest opera is to be called "My Golden Girl," and will be seen for the first time on December 29th in Wilmington. The book and lyrics are by Frederic Arnold Kummer.

EMMA KRAUSE BOOKED SOLID

Emma Krause and her seven honey girls are booked solid, and the act is meeting with much success in every house it has played. Five Feist songs are being featured in the act.

LEE AND STOLL SCORE HIT

Lee and Stoll, who are now on the Proctor time, are scoring a decided hit with the songs "Freckles" and "The Vamp" two of the successful numbers in the Feist catalogue.

SOCIETY EXPECTS BIG CONTRACT

The American Society of Composers, Authors and Publishers expects to sign a big contract with a well known circuit of motion picture theatres within the next few days.

This circuit, a large and powerful one has from the first fought the society, first in the courts and losing there, resorted to a black list being declared against the society's compositions, refusing to allow the playing of any of the members' composition in its theatres. For months past this circuit has barred the compositions under the protection of the Composers and Authors Society from its theatres and has on macy oncasions stated that it had the organization beaten.

Last week it opened negotiations with the idea of obtaining a license for all its houses. While the deal has not as yet been closed, the society expects to complete negotiations within the next few days whereby the picture house circuit will agree to the payment of the license fee of the organization thereby adding to its receipts and at the same time removing what has for months been the organizations strongest opposition.

"BEAUTIFUL NIGHTS" READY

"Beautiful Nights', a new waltz song by Sam Coslow and Vala La Lucia, is the latest release from the house of Chas. K. Harris.

MERRIGAN & HOWARD SCORE

Merrigan and Howard are scoring a big success in vaudeville with an act in which singing is a feature. Several of their songs are going exceptionally well particularly the two Von Tilzer numbers "Carolina Sunshine' and "They're All Sweeties'.

GABRIEL CO. OPENS

The Gabriel Music Co., new publishing house specializing in popular numbers has opened at No. 154 West 45th Street.

STERN MAN IN FRISCO

Carl Arey, representing the music house of Jos. W. Stern has opened temporary offices in the Continental hotel, San Francisco and has placed the Stern songs with a large number of the best known singing artists.

WITMARK SONG IN LONDON

"That Wonderful Mother of Mine", is according to reports from abroad one of the outstanding song hits of London, where it is being sung by scores of the best-known artists. B. Feldman, who has the English rights is widely exploiting the number.

KATZ AND RODY WRITING

Lenny Katz of the Leo Feist Inc. band and orchestra department and Harry Rody of the A. J. Stasny professional department have formed a songwriting team and have completed three new songs which they are showing to local publishers.

"SANDUSKY" SONG PLACED

"On the Little Sandusky' a new song by Vaughn de Leath has been accepted for publication by Jack Mills Inc.

FOX HAS NEW SONG

The Sam Fox Co. of Cleveland, O. has just released a new song entitled "Cairo Love'. The song is melodious and well written and is deserving of popularity.

"WILLOW LANE" SCORES HIT

"Weeping Willow Lane", one of the best known songs in the McKinley Music Co. catalogue is being widely featured and is selling in a particularly gratifying manner. The song is being featured by scores of well known singers.

PRINCE HEARS "WHITE HEATHER"

"The White Heather", the Scotch song based on the motion picture from the Drury Lane melodrama of the same name was played and sung for the Prince of Wales at the Academy of Music last Wednesday when he visited the theatre.

"The White Heather" is the only Scotch song of popular type which is being exploited to-day and is one of the leaders in the McKinley Music Co. catalogue.

WITMARK SONGS FEATURED

Holmes and Hitrick, a fine singing act are featuring no less than three songs from the Witmarck catalogue, all of them hits anr covering a wide field. They are "Let the Rest of the World Go By" "Dear Little Boy of Mine", and "You Know What I Mean'. Other acts that have reported success with these and other Witmark numbers are Frank Morrell singing "That Wonderful Mother of Mine", which by the way he was the first to introduce, Southe and Tobin, singing "Can't You Hear Me Callin' Caroline?" and "I Love You Just the Same, Sweet Adeline", the McFarlane sisters and Georgis Campbell, both featuring "Let the Rest of the World Go By". The last mentioned song, a real Ball and Brennan ballad, looks like a veritable clean-up.

SINGERS DOING ONLY FAIR

Although there has been but light patronage of the Society of American Singers at the Park Theatre, the light opera and Gilbert and Sullivan series scheduled for the remainer of the season, promises to make up what financial setback the producers have experienced with their heavier production, according to William Wade Hinshaw, president of the Society.

This season, according to Mr. Hinshaw, with the exception of a week of "Faust", has been a good one, despite the increased expenses over last year, and it is expected that the original twenty weeks engagement will be stretched out to thirty-five or more. So far, this season the society has been meeting espenses and there has not been any profits to speak of.

Although grand opera has proven unprofitable, so far as any gross box-office receipts are concerned, the society plans to make several more attempts, with the hope that, if they loose money they will be able to make up their losses with their light operas and Gilbert and Sullivan productions, which generally prove to be a tremendous drawing card.

JAMES SINGS VON TILZER SONG

Walter James, of the Rose Revue is scoring a success with "Carolina Sunshine", the new Harry Von Tilzer hit.

AS the head of my own business, it gives me great pleasure to extend a hearty and cordial invitation to my friends, the song writers, to my friends, the song buyers, to my friends, the song publishers, and to my friends, the artists, who make it possible for a publisher with good songs to become successful, to honor me with a visit to our new offices and professional studios on our grand opening day, Wednesday, December 3rd.

I beg to assure you that you will not be embarrassed by any member of our organization as I have given strict orders to the effect that no business shall be transacted on that day. I just want you to drop in and look us over, smoke a good cigar with us if you like, and for the ladies there will be little souvenirs worth while taking home.

Every hand shake that I get on our opening day will act as a stimulant for me to go on and do much bigger things than I have already planned, so try and be with us on December 3rd and make me happy.

Faithfully yours,
GEO. A. FRIEDMAN.

OPPOSITE PALACE THEATRE
STAGE ENTRANCE

Geo. A. Friedman, Inc.
Music Publishers
165 West 47th Street New York

JIMMIE McHUGH
Professional Mgr.

BELLE BAKER will play two weeks in every Keith house in New York and Brooklyn starting the week of Feb. 2.

DOLLY FIELDS is now doing a singing and talking act in vaudeville, with Eddie Mack.

BETH WRIGHT was married to Donald Blum on Nov. 20.

JACK T. RICH, playing with the "Great Herman Show" in Pennsylvania, was married recently to Miss Margaret Sutton.

GERTRUDE WALSH and Dan T. Rowe have quit their vaudeville act and signed with "Peck's Bad Boy".

G. B. SPIERO has been appointed advertising manager of the B. S. Moss Enterprises. He was formerly connected with the William Fox offices doing publicity work there.

MISS TOMMY ALLEN will appear in the Shubert "Gaieties of 1920," the cast of which is now being selected.

GEORGE MARION is putting on "Dere Mabel" for Marc Klaw.

WILLIAM F. JONES, legitimate actor, recently connected with Mack Sennetts "Bathing Girls" is now engaged in publishing the program of the Capitol Theatre, recently opened.

NAN SANDELL who has been doing a "single" in vaudeville around New York, jumped into the Jack Reid Show last week and is doing a specialty and leeding number.

TOM O'BRIEN and MARGERETTE BRADLEY have replaced Fertig and Dunn with the Kewpie Dolls.

NANCY FAIR has been engaged for the leading role of "Ready to Occupy," which A. H. Woods now has in rehearsal.

ELLIS ANTKIS, of the I. M. Hoyt office, will be married this week. The lady in the case is Sadie Rosenthal, non-professional.

T. W. BARTER is doing the publicity for "Carnival."

GEORGE C. DAVIS will start a tour of the Western Vaudeville and the Loew circuits in the West in two months, with his new monologue.

ERNEST TRUEX, Nancy Fair, Edward Douglas, Eileen Wilson, Frank Gourard and Nan Rainsford are now rehearsing in "Ready to Occupy," a new farce by Otto Harback, to be produced by A. H. Woods.

ELSIE FAGAN, wife of "Noodles" Fagan, is ill at the Lying-In Hospital.

DOROTHY DICKSON will be William Courtenay's leading woman in "Civilian Clothes."

WALTER EDWIN, Rose Morrison, Pelham Lynton, Clay Clement, Elsie Hitz, Chauncey Causland and Clyde North will be seen in the cast of "Sunrise."

WALTER S. MILLS and Nora Seiler, both with the western "Chin Chin" company, were married last week in Denver.

ROSE COGHLAN has been engaged for "The Whirlwind."

WALTER HAMPDEN will play the title role in "The Wayfarer."

SAM SIDMAN has been engaged by Walter Hast for a role in "Love on Account."

ABOUT YOU!! AND YOU!! AND YOU!!

ETHEL LORRAINE brought action against the New York Hippodrome Corporation last week for $100,000, for injuries received from a fall during a performance in which she appeared on Febr. 8, 1918.

EDNA ANN LUKE KELLY must establish a permanent residence somewhere, or must forego her wish to divorce Perry J. Kelly, according to an opinion handed down last week by a referee in the Supreme Court.

DAILY R. PASKMAN has been placed in charge of publicity for "The Greenwich Village Follies."

SAM KAHL was married to Lillian Simon, a non-professional, in Chicago two weeks ago.

ERNIE YOUNG is expected to arrive here from Chicago this week.

HARRY KITTRIDGE has been engaged to assist L. R. Rich in preparing the "Wayfarer" production.

HARRY ASHFORD has been engaged by Walter Hast for a role in the New York "Scandal" company.

ANNETTE MAE, who recently closed as prima donna of the "Blue Birds," will shortly appear in pictures for the Fox Corporation.

SWANN WOOD, for two season a danseuse at the Winter Garden, has been engaged for "Cheer Up, New York" at Thomas Healy's Golden Glades.

WILLIAM BROWN is now agent and George Keller musical director of "French Follies," of which Eddie Daly is manager.

JACK REID was presented with a large floral horseshoe by Bob Startman, Hy Jenson, Jack Crawford and Bonham Bill on the night of his birthday last week .

VESTA WALLACE has been engaged for G. M. Anderson's "Frivolities."

MARY RYAN, Lowell Sherman and Lee Baker have been engaged for "A Room at the Ritz."

FRANK McGLYNN will act the title role in "Abraham Lincoln."

FRANCIS BYRNE is now the featured member of the cast of "Nightie Night," at the Princess.

BERNARD GORSEY has been engaged for a part in "Joan of Arkansaw."

EUGENIE CAMPBELL is playing a new type of part that of "Big Lil" in "Palmy Days" now at the Playhouse.

HARRY FIELDS, featured comedian of the "French Frolics," was tendered a theatre party last week at the Olympic, New York, by the Merchants' Club.

JEANETTE DUPREE was married in Chicago recently to Able Richmond, who is in the electrical business in that city.

FRED HUFF has been engaged through Matt Graw as musical director of "Nothing But Love."

JOHN A. ROBBINS is now booking the Rialto, Naugatuck, Connecticut.

HARRY McCORMACK and CONSUELO BAILEY will head the cast of the comedy-drama "Sunrise."

COSMO HAMILTON, author of "Scandal", has written a playlet called "One of Them Had a Wife."

NELSON RILEY has been added to the cast of "Nothing But Love."

EFFIE SMITH has been engaged by Ray Goetz for "As You Were."

DORIS DUANE has returned to the cast of "Scandal."

WILLIAM N. BAILEY, appearing in "Forbidden," has, through his manager, Arthur H. Jacobs, signed a contract to appear in Elaine Hammerstein's coming production, "The Woman Game" for Selznick Pictures.

J. FOREST THOMPSON has recovered from injuries sustained in an automobile accident several weeks ago and has returned to the "Blue Grass Minstrels."

FRANK J. ZIMMERER returned last week from an extended vacation in Scotland and England, to design the stage settings for Stuart Walker's latest production "Piccadilly Jim."

MLLE. MARIE NEMEROFF, star with the dance ballet of the Chicago Opera Company, is in private life Ada O'Donnell sister to Frank O'Donnell, advertising manager of the Leso Advertising Agency, Chicago.

STANLEY MURRAY, orchestra director of the Athenia Cafe, saved Ethel Fox from being run over in Chicago last week.

HARRY and LOUISE LAMONT, a vaudeville team, are now making two-reel films for the Edwin Frazee Film Co. at Riverside, Cal.

ADELE JASON, little May Jane and Randall and Marion are now with "Autumn Scandals", at the Winter Garden, Chicago.

A. E. MEYERS, formerly on the staff of the "Player", is now a practicing attorney in Chicago.

BENNET and MASON will open their act out of town during the last half of the current week.

VIOLET BESONNE, last season with "Maid of France," will shortly be seen in a new act under the direction of Joseph Hart.

HERMAN BECKER is preparing a new act with a cast of ten.

ED. J. BARRY, formerly of the Greenwich Village Theatre, is now doing the publicity work for the Hotel Des Artistes.

GEORGE CHOOS went to Boston last week to look over some of his acts.

FRED MARTENS is confined to his home with the Grippe.

EDDIE LIVINGSTON had his throat operated upon last Saturday at the Lenox Hill Hospital.

BETTINA SHELDON will open on the Keith time soon in a new novelty single written by Henry Marcus.

LOUISE BROWNELL has been engaged for "The Rose of China."

DAVE GENARO and ANN GOLD have a new act written by James Madison.

WALTER WILSON has been engaged for the cast of "The Mood of the Moon," by Cleaves Kinkead, which the Shuberts are to produce.

WALTER EDWIN and ROSE MORRISON have been added to the cast of "Sunrise," by Willard Mack.

ROSHANARA is to give a dance recital at The Greenwich Village Theatre on November 30th. Isabel Walters and Martha Mann will assist.

WELLINGTON "DUKE" CROSS was married last week to Katherine Greer of Chicago. His former wife was Lois Josephine.

DOROTHY HARRIGAN replaced Juanita Fletcher in the role of Polly in "Apple Blossoms" last week, while Miss Fletcher was ill.

G. E. STACY is now doing the publicity for "The Little Whopper," at The Casino.

HARRY KOLER cancelled his contract with Anderson's "Frivolities of 1919" last week and will remain at Kahn's Union Square Theatre.

MILT LEWIS, of the firm of Lewis and Gordon, who has been in the country recuperating from a breakdown, has completely recovered, and is back at work again.

JOE JACKSON has registered a complaint at the N. V. A. against Joe Barton, who, he claims, is infringing on his act.

CHARLES LYONS, former treasurer of the Belasco Theatre, has resigned to enter another field, and is being replaced by Robert McCaul.

JAMES MATTHEWS, manager of the Globe, returns to London this week, to accept a position there as manager. Murray Lachmann is now holding down his job.

HOWARD SLOANE, treasurer of the Casino, Brooklyn, was married on Sunday to Miss Alice Mullin, a non-professional.

EDDIE "BOZO" FOX, now with the "Monte Carlo Girls" on the American Burlesque Circuit, will open with a Broadway show next seoson.

ANNIE RUSSELL and her husband, Oswald Yorke, will return to the stage after the holidays, according to present intentions.

RALPH HERZ is back in vaudeville, assisted by a young lady as partner.

THE FOUR MARX BROTHERS were signed for three years by Charles Dillingham last week.

DONALD KERR and EFFIE WESTON have left the "Little Blue Devil," as Kerr is going into the New Wayburn revue at the Capitol.

ALICE G. MORLEY, of the "Mimic World," was married to S. J. Culman, at Albany, recently.

WALTERS and WALTERS have contracted to appear over the Loew circuit for the remainder of this season and forty weeks of next season.

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By GEORGE FAIRMAN

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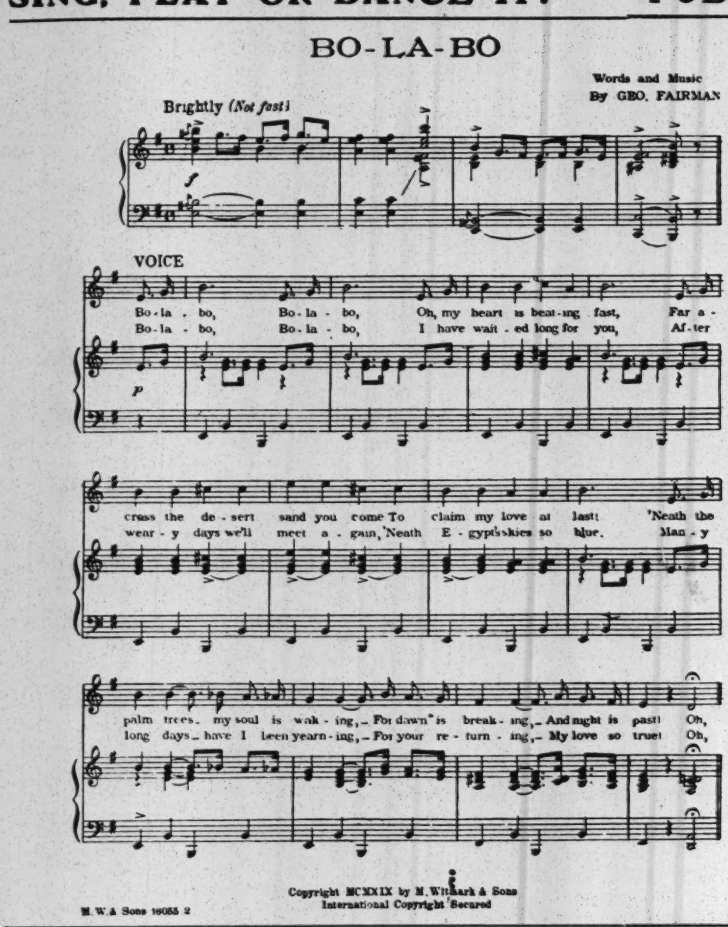
BO-LA-BO
Words and Music By GEO. FAIRMAN
Brightly (Not fast)
VOICE
Bo-la-bo, Bo-la-bo, Oh, my heart is beat-ing fast, Far a-
Bo-la-bo, Bo-la-bo, I have wait-ed long for you, Af-ter
cross the de-sert sand you come To claim my love at last! 'Neath the
wear-y days we'll meet a-gain, 'Neath E-gypt's skies so blue. Man-y
palm trees my soul is wak-ing, For dawn is break-ing, And night is past! Oh,
long days have I been yearn-ing, For your re-turn-ing, My love so true! Oh,
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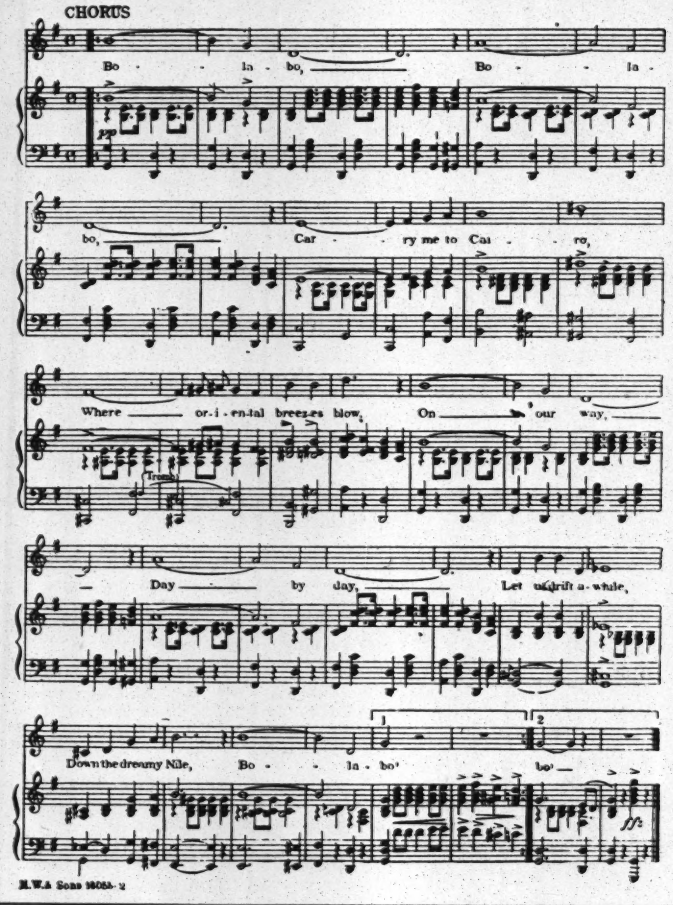
CHORUS
Bo - la - bo, Bo - la -
bo, Car - ry me to Cai - ro,
Where or-i-en-tal breez-es blow, On our way,
Trumb.
Day by day, Let us drift a-while,
Down the dreamy Nile, Bo - la - bo' bo'
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HAL. M. KING, Kansas City, Mo. Gaiety Theatre Bldg.
BILL HALLETT, St. Louis, Mo. 422-3 Holland Bldg.
JACK LAHEY, Boston Mass. 218 Tremont St.
DOC HOWARD, Cincinnati, O., 621 Main St.
BARTLETT HOLMES, Detroit 25 Detroit Opera House.
ROSS McCLURE, Minneapolis, Minn. 217 Pantages Bldg.
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VAUDEVILLE BILLS For Next Week

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NEW YORK CITY

Riverside — Chas. Irwin — Marconi & Fitzgibbon—Sylvia Loyal & Co.—Crawford & Broderick—Wm. Rock & Co.—Blossom Seeley & Co.—Permain & Shelley.

Colonial—3 Blighty Girls—J. R. Johnson & Co.—James L. Browning—Imhoff, Conn & Correene.

Alhambra—Du For Boys—Wire & Walker—Kouns Sisters—Florence Tempest & Company.

Royal—Ruth Roye—Page, Hack & Mack—Anatol Friedland—Martin & Webb—Jackie & Billie.

BROOKLYN, N. Y.

Bushwick—Nonette—Duffy & Sweeney—Maxine Bros. & Bobby—Kellan & O'Dare.

Orpheum—Bert Baker & Co.—Yates & Reid.

BALTIMORE, MARYLAND

Keith's—McMahon Diamond & Co.—Vinie Daly—Foley & LaTour—J. & S. Leonard & Co.—Claire & Atwood.

BOSTON

Keith's—Mr. & Mrs. Norcross—Prosper & Moret—Fallon & Brown—"Chicken Chow Mein"—"Gems of Art"—Dancing McDonalds—Whiting & Burt.

BUFFALO, N. Y.

Shea's—Walter Brower—Bert Earl & Girls—Elida Morris—Forry—Langford & Frederick's—Masters & Kraft—C. Sebastian & Co.—Kurzon Sisters.

CINCINNATI, O.

Keith's—"Artistic Treat"—Spanish Revue—Zardo—Peggey Bremmen & Bro.—W. C. Kelly—H. Hubert & Co.

CLEVELAND, O.

Hippo—Countess Vernon—Magic Glasses—Myers & Noon—Balliot Trio.

COLUMBUS

Keith's—Jack Inglis—Jack Hanley—Stanley & Birnes—Olympia Desval—Dillon & Parker—"Reckless Eve."

DAYTON

Keith's—Gallerini Sis.—U. S. Glee Club—Clark & Verdi—Conrad & Conrad.

DETROIT

Temple—Oliver & Olt—M. & J. Dunedin—Nina Payne & Co.—Geo. McFarlane—Werner Amoros 3—Lewis & White—Hamilton & Barnes—Joe Cook.

ERIE

Colonial—Dave Roth—Leona Lamar—Dennis Bros.—Great Lester.

GRAND RAPIDS

Empress—Owen McGivney—Alice Hamilton—Hunting & Francis—Joe Towle—The Brads.

INDIANAPOLIS

Keiths—Vera Sabina & Co.—Maryland Singers—Elizabeth Murray—Lohse & Sterling—"Rubeville"—Billy Rogers.

LOUISVILLE

Mary Anderson—7 Bracks—Eggie Ross—O'Neil & Keller—Mr. & Mrs. J. Barry—Camillas Birds—Harrie Remple & Co.

LOWELL

Keiths—Grubers Animals—Briscoe & Rauh—Harry B. Toomer & Co.—McDermott & Heagney—Eddie Borden & Co.—Causinos Bros. & Florence—Musical Parshleys.

MONTREAL

Princess—Alan Rogers—Santos & Hayos—"For Pity's Sake' —Chas. Ahearn & Co.—Conley & Webb.

HAMILTON

Lyric—Martin & Florence—Follies Girls—"Mrs. W. Surprise"—Ward & Van.

PHILADELPHIA

Keiths—Jean Adair & Co.—Diamond & Brennan—Pielert & Scofield—Jack LaVier—"Playmates'—Wish Wynne—Jos. DeKos Troupe—James Hussey & Co.—Mabel Burke & Co.

PITTSBURGH

DAVIS—Rome & Cullen—Winstons W. Lions—Raymond & Schram—Chas. King & Co.—Phil Baker.

PORTLAND

Keiths—Leonard & Poway—H. & G. Ellsworth — Flirtation — Fred Berrens — Holmes & Holliston—Helen Jackley.

PROVIDENCE

Keiths—Ben Bernie—Lady Sen Moi—McKinty Kids—Bailey & Cowan—Sandy Shaw—Buzzell & Parker—Aerial Lloyds—"Petticoats"—Tosano Bros. Swor Bros.

ROCHESTER

Temple—Oaley & Berlew—Brendel & Burt—Lee Kolman & Co.—Diane & Rubini—J. C. Nugent—Kranz & La Salle—Powers & Wallace—Lillian & Twin Bro.

SYRACUSE

Temple—Clark & Bergman—Maria Le—Belle Baker—Primrose 4.

TORONTO

Shea's—Ann Gray—"Kiss Me"—Juggling Nelsons—Ryan & Healy—Sully & Houghton—Herbert Dyer & Partner—Crossey & Dayne.

TOLEDO

Keith's—Frank Gordon—Juno Salmo—E. E. Adair—Dupree & Dupree—Lillian Herlein—Sherman, Van & Hyman.

WASHINGTON

Keith's—Nitta Jo—Emmet Devoy & Co.—Shelah Terry Co.—Wilkie Bard—Jazzland Naval 8—Aerial Silverlakes.

WILMINGTON

Garrick—Loney Haskell—Strand 3—4 Musical Lunds—Eliza. Roderick—Finley & Hill—R. H. Hodge & Co.—Toots & Pal.

YOUNGSTOWN

Hippo—Edwin George—Breen Family—Sidney Phillips—Great Richards—Valerie Bergere & Co.—Ashley & Dietrich—Helena Fredericks & Co.

ORPHEUM CIRCUIT

CHICAGO, ILL.

Majestic—Evelyn Nesbit—V. & E. Stanton—Smith & Austin—Wm. Gaxton & Co.—Lightners & Alexander—Jennie Middleton—Bert Fitz—Johnson Baker & Johnson Gibbon.

Palace—Emma Carus—Patricola—Mike Bernard—La Bernicia Co.—Jas. F. Thompson Co.—Bobbe & Nelson—Sutter & Dell.

STATE LAKE THEATRE—Toto—Patricola & Myers—Jim McWilliams—Quinn & Caverly—Fink's Mules—Oscar Lorraine—Davis & Pelle.

CALG & VICTORIA

Orpheum—Nat Nazarro & Band—Three Jordon Girls—Jack Osterman—Arnaut Bros.—Ernest Evans & Co.—Gallagher & Martin—Eadie & Ramsden.

DENVER

Orpheum—"Not Yet Marie"—The Sharrocks—Lee & Cranston—"Color Gems"—Donald Roberts—Karl Emmy's Pets—Kanazawa Boys.

DES MOINES

Orpheum—Karl Jorn—Geo. Kelly & Co.—Maleta Bonconi—Harry Breen—Regay & Lorraine Sisters—Belgian Three—Seven Honey Boys.

DULUTH

Orpheum—"Putting It Over"—The Duttons—Black & O'Donnell—Billy McDermott—Hudler Stein & Phillips—Belle & Wood—Long Tack Same Co.

FRESNO

Orpheum—Harry Green Co.—"The Man Hunt"—Claudia Coleman—Princess Rajah—Arthur West Co.—Kitner & Reaney—M. Nelson.

KANSAS CITY

Orpheum—Four Mortons—Alice Eis & Co.—Tennessee Ten—Mrs. Gene Hughes & Co.—Bob Tip & Co.—Sybil Vane Co.—Ja Da Trio.

LINCOLN

Orpheum—"Sweeties"—Stone & Kaliz—Norwood & Hall— Comfort & King—Fern King & Co.—Jack Morrissey.

LOS ANGELES

Orpheum—U. S. JazzBand—Ciccolini—Lillian Shaw—Ben & H. Mann—Lydell & Macey—The Pickfords—F. & O. Walters—Saranoff & Girls.

MILWAUKEE, WIS.

Majestic—Cressey & Dayne—Horlick & Sarampas—Wright & Dietrich—9 Hussars—Vivians—Miller & Capman—Ruth Budd.

Palace—Mason & Keeler Co.—Jason & Haig—Clark & Verdi—Mabel Whitmar Co.—Fox & Mayo—Frear, Baggett & Frear.

MEMPHIS

Orpheum—Grenadier Girls—Gene Greene—Clifford & Wills—Foley & O'Neil—Mason & Forest—Ishakawa Japs.

MINNEAPOLIS

Orpheum—Bessie Clayton Co.—"Levitation"—B. & J. Creighton—"Current of Fun"—Hayden & Ercelle—Four Readings—Bob Hall.

NEW ORLEANS

Orpheum—Sylvester Schaeffer—Sallie, Fisher & Co.—Elsa Ruegger—Murano Bros.—Kenny & Hollis—Emily Darrell.

OAKLAND

Orpheum—Eva Shirley & Band—E. & J. Connelly—Wood & Wyde—Venita Gould—Green & Myra—Casting Wards—Samaroff & Sonia.

OMAHA

Orpheum—Mme. Ellis—Billy Shaw's Revue—Burt & Rosedale—"Tango Shoes"—Martelle—Meinotte Duo—Bronson & Baldwin.

PORTLAND

Orpheum—"Overseas Revue"—Meredith & Snoozer—Jerome & Herbert—Al & F. Stedman—"Beginning of the World"—Musical Hunters.

ST. LOUIS

Orpheum—Harry Watson Co.—Lew Dockstader—Haig & Waldron—Elinor & Williams—"Pianoville"—Lyons & Yosco—Nathane Bros.

SALT LAKE

Orpheum—Albertina Rasch—Stephen & Hollister — Egotti's Lilliputians — Jimmy Savo & Co.—Weber & Ridnor—Wm. Ebs & Co.—Robbie Gordone—J. J. Morton.

SEATTLE

Orpheum—Hyams & McIntyre—Jas. H. Cullen—Fox & Ward—Watts & Hawley—Cartmell & Harris—Rigoletto Bros.—Van Cellos.

SACRAMENTO

Orpheum—Harry Green Co.—"The Man Hunt"—Claudia Coleman—Princess Rajah—Arthur West Co.—Kitner & Reaney—M. Nelson.

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GOLDINI

WIZARD ON THE ACCORDION Direction MEYER B. NORTH

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MY CAIRO LOVE

ARTIST COPY

My Cairo Love

(An Egyptian Serenade)

Lyric by
HARRY D. KERR

Music by
J. S. ZAMECNIK

Moderato *(not fast)*

f *p*

In far off E - gypt - land, Where blows the des - ert
Un - til the break of day, The ser - e - nade goes

sand, Be-side the green of an ol - ive shade, There lives a won-drous maid;
on, And when the mist of the morning clears, His Cai - ro maid ap - pears;

And when the moon shines bright, Her lov-er comes each night, Soft-ly the strains of a ser - e -
And in her soft brown eyes, Her love she can't dis - guise, But home to her is a pris-on

nade, He sings of love to his Cai - ro maid; Mel - o - dy clear, ech - o - ing near,
strong, Her on - ly joy is her lov-er's song Giv - ing her cheer, on - ly to hear,

REFRAIN

My - lo, pret - ty maid of Cai - ro, Can't you hear me sigh, oh, just for you;

rall.

Moon-beams, mem-o - ries of June dreams Un-der a spell en - thrall - ing, Ten-der-ly my heart is call-ing,

a tempo *f*

My - lo say good-bye to Cai - ro On the riv - er Nile, oh, just a - bove; I'll

poco rit.

take you when the birds a-wake you, I'll not for-sake you, My Cai-ro love. love.

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MY CAIRO LOVE is sweeping the country like a Sahara sand storm. Proclaimed from coast to coast the most beautiful of all Oriental songs.

Write or wire for song or orchestration in any key.

SAM FOX PUB. CO.
Cleveland

VAUDEVILLE BILLS

(Continued from Page 21)

NEW YORK CITY.

American—(First Half)—Louis Leo—Aubrey & Richie—Murphy & Klein—Will J. Evans—Broadway Echoes—Lou Ro'e—Bell & Beltrave—Page & Green—Basil & Allen—(Last Half)—De Voe & Statzer—Mason & Bailey—Kaufman & Lillian—Benny Harrison & Co.—Royal Pekinese Troupe—Ferguson & Sunderland—Mr. & Mrs. Hugh Emmett—Davis & Rich—Beth Stone & Co.

Boulevard—(First Half)—Wayne Beeman—Mason & Bailey—Mr. & Mrs. Hugh Emmett—Weston & Eline—Grazer & Lawlor—(Last Half)—Carl & Emma Frabel—Senna & Weber—Frank Stafford & Co.—Will J. Evans—Clark's Hawaiians.

Victoria—(First Half)—Lt. F. Thetion & Co.—Nurray Leslie—Dixie Norton & Co.—Burke & Durkin—Clark's Hawaiians—(Last Half)—"Nine O'Clock"—Frank Browne—Chase & LaTour—Lane & Plant—Rose Revue.

Lincoln Square—(First Half)—Cook, Mortimer & Howe—Monte & Lyons—Marion Munson—Jack Rose—4 Pierrotts—(Last Half)—Page & Green—3 Dixie Boys—Arthur J. Finn & Co.—Murray Bennett—Grazer & Lawlor.

Greeley Square—(First Half)—Gene Delaney—Haddon & LamarJ—Jones & Jones—"Nine O'Clock"—Gillon & Mulcahy—Russell & DeWitt—(Last Half)—Aubrey & Riche—Jack Goldie—Bell & Belgrave—Hans Brown & Co.—Kinkaid Kilties.

Delancey Stree—(First Half)—Wheeler Trio—Senna & Weber—3 Dixie Boys—Arthur J. Finn & Co.—Murray Bennett—Mons. Adolphus & Co.—(Last Half)—Dancing LaVars—Arthur Stone—Rucker & Winfred—Marion Munson—Basil & Allen—Mikado's Trio.

National—(First Half)—Wray's Manikin's—Ferguson & Sunderland—Frank Stafford & Co.—Benny Harrison—(Last Half)—Genre & Delaney—Murray Leslie—Little Lord Roberts—Burke & Dunkin.

Orpheum—(First Half)—Dancing La Vars—Jack Goldie—Little Lord Roberts—Lane & Plant—Mikado's Troupe—(Last Half)—Melva Sisters—Wilson & Acavoy—Dixie Norton—Weston & Eline—Mons. Adolphus & Co.

AvenueB—(First Half)—P. George—Bowers & Saunders—DeLea & Orma—"I'll Say So"—Van & Vernon—Gelene Trio—(Last Half)—Wilfred Dubois—Mabel Darrell & Co.—Louise Carter & Co.—Ferns & Litt—Maire, LeMar Jass.

BROOKLYN, N. Y.

Metropolitan—(First Half)—Beth Stone & Co.—Hans Brown & Co.—"A Perfect Day"—Davis & Rich—Imperial Pekinese Troupe—(Last Half)—6 Royal Hussars—Van & Vernon—Lowe, Evans & Stella—Jack Rose—Broadway Echoes.

DeKalb—(First Half)—DeVoe & Statzer—Frank Browne—Devine & Williams—Otto Bros.—Kimkaid Kilties—(Last Half)—Hayataka Japs—Barra Sisters—Jones & Jones—Walters & Walters—Elsie Mains & Boys.

Palace—(First Half)—Wilfred Dubois—Lt. Chas. Gerard Co.—Louise Carter—Ferns & Litt—(Last Half)—P. George—Bowers & Saunders—"I'll Say So"—De Lea Ornia—Barry & Layton.

Fulton—(First Half)—DeHolde & Edward—Lowe, Evans & Stella—Kauffman & Lillian—Walters & Walters—Barry & Layton—(Last Half)—Leo Lewis—Haddon & Norman—"A Perfect Day"—Gillen & Mulcahy—Wray's Manikins.

Warwick—(First Half)—Mabel Darrell & Co.—Marie Le Varr & Co.—Burns & Kissen—Carl & Emma Frabell—(Last Half)—Lockhardt & Laddie—Bennett Twins—Dave Harris—Bird Cabaret

ATLANTA, GA.

Grand—(First Half)—Ford & Hewitt—Lyons & Clayton—Dae & Neville—Johnson Bros. & Johnson—Weiss Troupe—(Last Half)—3 Gregorys—Jessie Reed—Pearl Abbott & Co.—Grey & Kumber—"Married via Wireless".

BALTIMORE, MD.

Hippodrome—(Last Half)—Harry & Anna Scranton—Storey & Clark—Marietta Craig & Co.—Harris & Nolan—"Honeymoon Inn".

BIRMINGHAM, ALA.

Bijou—(First Half)—Musical Weylands—McLoughlin & Evans—Hal Johnson & Co.—Katherine Miley—3 Maxims—(Last Half)—Ford & Hewitt—Lyons & Clayton—Dae & Neville—Johnson Bros. & Johnson—Weiss Troupe.

BOSTON, MASS.

Orpheum—(First Half)—Dolly & Calame—Jack & Tommy Weir—Kingsbury & Munson—Stan Stanley—Scamp & Scamp—(Last Half)—Davis & Walker—Wiki Bird—Cook & Oatman—Stan Stanley.

DALLAS, TEX.

Hippodrome—(First Half)—Lelands—Peppino & Berry—Howard Martelle & Co.—Barron & Burt—Stafford & De Ross—(Last Half)—Mae & Mack—Gordon & Delmar—"Lovn Race"—Zuhn & Dreis—Aerial Brittons.

CHICAGO, ILL.

McVicker's—Davis & Chadwick—Lew Welch & Co.—Walmley & Keating—5 Musical McLarens.

CLEVELAND, O.

Liberty—Hessions Dogs—Scott & Christy—"Poor Old Jim"—Anthony & Ross—"Oh, Mike".

POLI CIRCUIT

BRIDGEPORT

Poli—Jack & Jessie Gobson—Grew Pates—Sterling Saxaphone Four—Frances Pritchard & Co. (Last Half)—Tommie Allen & Co.—Anger & Parker—May Wirth Pipp & Family.

Plaza—Newell & Most—Mallon Case—Maggie LaClaire & Co. (Last Half)—Alvin & Kenny—Lanigan & Wood—Mahoney & Rogers.

HARTFORD

Palace—Braminos—Gates & Finley—Maggie LaClaire & Co.—Sizzle & Blake—Four Arts. (Last Half)—Joe Martini—Viola Lewis & Co.—McKays Revue.

NEW HAVEN

Palace—Lanigan & Wood—Tommie Allen & Co.—Anger & Packer. (Last Half)—Grew & Pates.

Bijou—Alvin & Kenny—Joe Martini—Mahoney & Rogers. (Last Half)—Jack & Jessie Gibson—Newell & Most—Mallon Case.

SPRINGFIELD

Palace—Four Cliffords—Bernard & Merritt—Regal & Mack—Bobby Heath & Bathing Beauties. (Last Half)—Braminos—Goldie & Ward—McCormick & Wallace—Sissle & Blake—Countess Leonardi & Co.

SCRANTON

Poli—Maybelle Phillips—Jack Trainor & Co.—Lina Anger & Curtis Boys—Osaki & Taki. (Last Half)—Alfred Latell & Elsie Vokes—Gabby Bros. & Clark—Dotson—Larry Harkins & Jazz Phiends.

WATERBURY

Poli—Josephine Lennard—McCormick & Wallace—Viola Lewis & Co.—Countess Leonardi & Co. (Last Half)—Gates & Finley—Bernard & Merritt—Mammy's Birthday.

WORCESTER

Poli—Goldie & Ward—Argonne Five. (Last Half)—Brennan & Murley—Four Cliffords.

WILKES-BARRE

Poli—Alfred Latell & Elsie Vokes—Larry Harkins & Jazz Phiends—Dotson—Gaby Bros. & Clark. (Last Half)—Maybelle Phillips—Jack Trainor & Co.—Lina Anger & Curtis Boys—Osaki & Taki.

PROCTOR CIRCUIT

(Week of Nov. 24)

NEW YORK CITY

Fifth Ave.—(First Half)—Frank Markley—Bronson & Rizzo—Marie Hart—Willa Holt Wakefield—Ames & Winthrop—Baker Revue—Millard & Doyle. (Second Half)—Morlin—Tozart—J. C. Mack—Frank Hurst Co.—Cath. Murry—Cure for Blues.

81st Street—Joe Laurie & Co.—Whiting & Burt—Lucy Brush—The Kennedys—"Once Upon a Time."

Yonkers—(First Half)—Bekeki & Co.—June Mills & Co.—Rodero—Smith & Kaufman. (Second Half)—Chong & Moey—Wardell & Dumont—May Foster—Kelly & Zitte—"Flashes."

23rd Street—(First Half)—El Dora—Cutty & Nelson—Philips & Eddy. (Second Half)—Homer Lind Co.—Mike Whalen—Lewis & Dunbar—Morgan & Gates.

Harlem Op. House—(First Half)—Homer Lind—Piquo & Fellows—Frank Hurst—"Cure for Blues"—Swor & Westbrook. (Second Half)—Larimer & Carbrey—Cuttey & Nelson—D. Shoemaker.

Mount Vernon—(First Half)—Chas. F. Semon—Exposition Four—Mystic Hanson Trio—Kitty Gordon Co.—Kane, Morey & Moore. (Second Half)—Geoo. M. Moore—Mercedes—Murry Sisters—Arnold & Boyle.

125th Street—Navassar Girls—Mortan & Gates—J. C. Mack—Al Ricardo—Nolan & Nolan—2 Crawfords—Frank Markley—Lawrence & Reynolds.

58th Street—(First Half)—Martin & Walters—Friend & Downing—Wardell & Dumont—Yorks Dogs—Over Your Heads—Chong & Moey—Pierson Trio. (Second Half)—Mary Maxfield—Lowery & Prince—Rodero—Martin & Webb—Evans Johnson & Evans—Malcolm & Lamar—Theo. Bekeki & Co.

BROOKLYN, N. Y.

Greenpoint—(First Half)—Jim & Irene Marlin—Herman & Nash—Aleen Bronson—Arnold & Boyle—Chied Little Elk—Aerial Silverlaces. (Second Half)—Finley & Hill—Mystic Hanson Trio—Exposition Four—Brown & Evans.

Prospect—(First Half)—K. of C. Octette—Lawrence & Reynolds—Canton Trio—Morlin & Glass. (Second Half)—McKay & Ardine—Hilla H. Wakefield—Navassar Girls—Bartram & Saxton.

Halsey—(First Half)—Norma Telma—Babcock & Dorilda—Pauline Fielding Players—Tabor & Green—Johnny Allen & Co. (Second Half)—Merrimen Girls—Conley & Francis—Hazel Harrington Co.—Rob & Whitman—Mowett & Mullen—When Women Rule.

(Continued on Page 25)

THE TERRIFIC HAWAIIAN HIT:

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"The Bashful Romeo"

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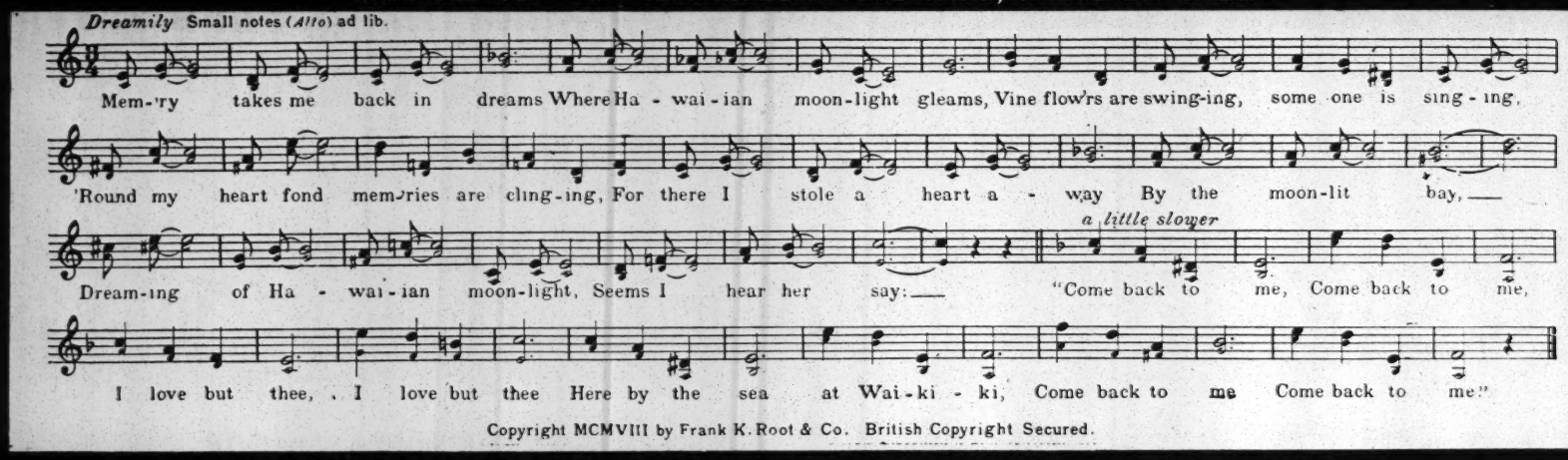
As Used By Rath Bros At The Winter Garden, Dolly Sisters, Adelaide & Hughes, Bessie Clayton, De Haven & Nice, Etc.

SINGLES, DOUBLES, QUARTETTES, WHO CAN USE A WONDERFUL HARMONY WALTZ SONG IN THEIR ACT, CALL AND SEE US. TRY THIS MELODY AND WIRE, WRITE OR CALL.

Dreamily Small notes (Alto) ad lib.
Mem-ry takes me back in dreams Where Ha - wai - ian moon-light gleams, Vine flow'rs are swing-ing, some one is sing - ing,
'Round my heart fond mem-ries are cling-ing, For there I stole a heart a - way By the moon-lit bay,
a little slower
Dream-ing of Ha - wai - ian moon-light, Seems I hear her say: "Come back to me, Come back to me,
I love but thee, I love but thee Here by the sea at Wai-ki - ki, Come back to me Come back to me!"

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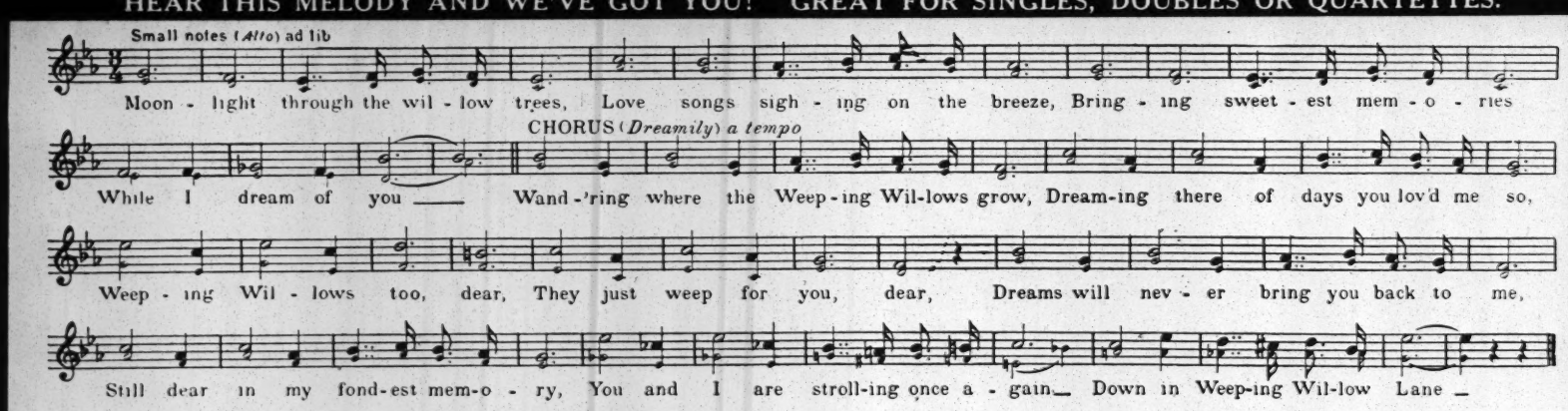
A NEW WALTZ SONG THAT IS SWEEPING THE COUNTRY. ALL ARRANGEMENTS.

WEEPING WILLOW LANE

HEAR THIS MELODY AND WE'VE GOT YOU! GREAT FOR SINGLES, DOUBLES OR QUARTETTES.


Small notes (Alto) ad lib
Moon - light through the wil - low trees, Love songs sigh - ing on the breeze, Bring - ing sweet - est mem - o - ries
CHORUS (Dreamily) a tempo
While I dream of you Wand-'ring where the Weep-ing Wil-lows grow, Dream-ing there of days you lov'd me so,
Weep - ing Wil - lows too, dear, They just weep for you, dear, Dreams will nev - er bring you back to me,
Still dear in my fond-est mem-o - ry, You and I are stroll-ing once a - gain Down in Weep-ing Wil-low Lane

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Vaudeville Bills

(Continued from Pages 21 and 23)

AUBURN

(First Half)—Alice Manning—McNally, Dinus & DeWolf—Briscoe & Rauh—Wilson Aubrey Trio. (Second Half)—Dunn Sisters—Searl Allen & Co.—Alexandria—Yates & Reed.

ALBANY

(First Half)—Wallen & LaFavor—Rives & Arnold—Bert Earl & Girls—Four of Us—Fashion Minstrels. (Second Half)—Harvey Holt & Kendrick—The Street Urchin—McMahon, Diamond & Rosever—McCarthy & Stenard—Sissle & Blake—Submarine F 7.

ALTOONA

(First Half)—Rood & Francis—Raynolds & White—Fiske & Lloyde—Jones & Greenlee— Resister. (Second Half)—Laura & Billy Pryer—Coy DeTricky—Eddie Herne & Co.—Huyler & Bann—Cal Dean & Girls.

ALLENTOWN

(First Half)—Four Dancing Demons—Corp. Robertson Co.—Melody of Youth—Eckert & Moore—Gordon & Day. (Second Half)—Bissett & Scott—Nancy Boyd & Co.—Morgan & Kloter.

Binghamton

(First Half)—Burns & Foran—McNamee—The New Model. (Second Half)—Dave Kindler—Innis Bros.—4 Melody Maids.

BUFFALO

3 Syncopated Misses—Orpheus Comedy 4—"The New Matron"—Reeder & Armstrong—Wilbur & Lyke.

CAMDEN

(First Half)—The Leballos—Ford & Cunningham—Jack Trainor & Co.—Cook & Hauthorne—Al White Revue. (Second Half)—Rose Revue—Robinson, McKay & Roninson—The Toll Bridge—Keatchem & Cheatum— "Wishing".

CHESTER

(First Half)—4 Keanettes—O'Connor & Dixon—The Toll Bridge—Spencer & Williams—Tid Bits. (Second Half)—9 Crazy Kids—Ford & Truly—Jack Trainor Co.—Vardon & Perry—"At the Soda Fountain".

ELIZABETH

(First Half)—Parker Trio—Gene Homer—Geo. Belix & Girls—Courtney & Irwin—Neil McKinley—"Rosetime". (Second Half)—Charlotte Worth—Robt Henry Hodge—Marie Gasper Co.—Noodles Fagan—Hotel De Jazz.

EASTON

(First Half)—Bissett & Scott—Robert Henry Hodge—Morgan & Kloter—Oh That Melody. (Second Half)—4 Dancing Demons—Melody of Youth—Eckert & Moore—Gordon & Day.

ELMIRA

(First Half)—Dixon & Mack—Innis Bros.—4 Melody Maids—Katara Trio. (Second Half)—Burns & Foran—Art Smith—McKays Scotch Revue.

HARRISBURG

(First Half)—Villa & Harold Brown—Helen Vincent—Eddie Herne & Co.—Huyler & Bann—"His Taking Way". (Second Half)—The Faynes—Col. Jack George—Reynolds & White—Tom Moore & Girls—"5,000 a Year".

ITHACA

(First Half)—Mystic Garden—Art Smith—McKays Scotch Revue. (Second Half)—Dixon & Mack—Kataro Trio.

JERSEY CITY

(First Half)—Mike Whalen—Martinetti & Sylvester—Lewis & Dunbar—Finley & Hill—D. Shoemaker—Signa Patterson. (Second Half)—Jim & Irene Marlin—Tony Pizzo—Joe Cook.

LONDON

Helene Miller—Kennedy & Burt—McCarthy & Faye—Rolland & Ray.

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By LEE S. ROBERTS

A Song with a Recollection

A Suggestion for Performers and Orchestras

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"IRENE" BRINGS A REAL HIT INTO THE VANDERBILT THEATRE

"IRENE," a musical comedy in two acts, adapted from a comedy called "Jane O'Day from Broadway," by James Montgomery; lyrics by Joe McCarthy, music by Harry Tierney. Produced by the Vanderbilt producing Company at the Vanderbilt Theatre, Tuesday evening, November 18, 1919.

CAST

Donald Marshall.....Walter Regan
Robert Harrison....Hobert Cavanaugh
J. P. Bowden.....Arthur Burckly
Lawrence Hadley.....John B. Litel
Clarkson.....Walter Croft
Irene O'Dare.....Edith Day
Helen Cheston.....Eva Puck
Jane Gilmour.....Gladys Miller
Mrs. Marshall.....Florence Mills
Eleanor Worth.....Bernice McCabe
Mrs. O'Dare.....Dorothy Walters
Mrs. Cheston.....Lillian Lee
Madame Lucy.....Bobbie Watson

"Irene" is one of those sweet and pretty musical shows, the charm of which lingers in the memory.

First and foremost, it has what is commonly known as class. This, in itself, is an element that one searches for vainly in the average musical show presented on our stages. Edward Royce staged it and a mighty fine job he did, too. He seems to have become the Rolls among stagers of musical plays.

But that's not all. There's Edith Day, who is a piquant, effervescent and thoroughly enjoyable personality. She has a fine voice, twinkling toes and a grace of manner that at one stamped her as first and foremost a good actress. As such she is easily the chief contributing factor to the charm of "Irene." She is cast in this play as a sort of Ninth Avenue Cinderella, garbed in the conventional habiliments that indicate her slum habitat.

This Irene O'Dare, a poor but good girl, has occasion to visit the home of a young millionaire with a kind heart. The said millionaire may or may not have read Pygmalion, or the story of Cinderella. But even if he didn't it doesn't matter, for the author, James Montgomery, probably did. Anyway, he puts Irene in the way of wearing fine clothes through getting her a job to wear the newest creations of a modiste friend of his in whose business he suddenly takes a deep interest. Irene succeeds, also helping a couple of her tenement-house girl friends to achieve the plumage of Avenue Five.

Finally, as in all the Cinderella plays, the millionaire asks Irene O'Dare to become his bride and thus does she gasp when he pops the question, "Oh, my God, when?", an utterance that evoked gobs of laughter from the audience. The story is a good one, even though it is not shot through with humorous lines.

As regards the score, Harry Tierney has fashioned ably and melodically. But his tunes show that he is acquainted with the melodies of the late Mr. Chopin et al. Just the same there are really no bad tunes in the piece and when comes right down to it, there are a few, notably "Alice Blue Gown" and "Irene", which will probably achieve wide popularity.

Next in importance to Edith Day in the cast is Bobbie Watson, who played the part of the "girlish" modiste in a very convincing sort of manner, and as a result, brought out all the humor that his role contained. Besides, he is a nifty dancer, has a good voice and knows how to sing a song.

Eva Puck, as a product of the tenements together with Gladys Miller, both of whom were the girl friends of Irene, was quite delightful in her role, and has probably never been seen to better advantage. Both she and Miss Miller know how to render a song and both are certainly good dancers.

Walter Regan, as the young millionaire, seemed to be suffering from a cold on the opening night, but did look and act his part convincingly.

The girls in the chorus are pretty for the most part and are prettily dressed. The settings are very tasteful, and the fade-out method of suggesting the tenement house element in the story, proved to be particularly effective. And, before we forget to mention it, Maurice B. De Packh should be commended for the fine orchestration he has made of the score.

Just why the Vanderbilt Producing Company, which produced the piece, has seen fit to keep its name out of the program is somewhat of a mystery, for in "Irene" the company has a musical play that is uncommonly good.

MRS. CRANE TO RE-MARRY

SAN FRANCISCO, Nov. 23.—Mrs. Douglas Crane who obtained a final degree of divorce Nov. 12 has announced her engagement to Guy Lombard, a wealthy San Francisco business man.

PISO'S

"THE SON-DAUGHTER" NEW BELASCO PLAY PICTURES NEW CHINA

"THE SON-DAUGHTER"—A melodrama in three acts and five scenes by George Scarborough and David Belasco. Presented by David Belasco at the Belasco Theatre, Wednesday evening, November 19, 1919.

CAST

Lien Wha.....Leonore Ulric
Dr. Lum Low.....Marion Abbott
Toy Yah.....Jane Ferrell
Dr. Dong Tong.....Thomas Findlay
Tom Lee.....Edmond Lowe
Sin Kai.....Albert Bruning
His Excellency, Fang Fou Hy, Frederic Burt
Fen-Sha.....Harry Mestayer
Wing.....John Willard
Kang.....Richard Malchien
Chao Pingkium.....Nick Long
General Yuan.....Henry Weaver
Wu Git.....John Armory
Kai Pai.....W. T. Clark
Chow Chang.....Charles R. Burrows
Yick.....John Mellon
Choy.....Willis Spencer
Ling.....William Crowell
Kee-Po.....Bert Hyde
Yat.....Lawrence Wood
Chu.....Edmond Norris
The Father of Sons.....Logan Paul
The Father of Sons....Arnold Thierry
First Mother of a Son.Josephine Morse
Second Mother of a Son...Olive West
A Joss House Boy.....William Gordon

In this play of new China, David Belasco, without making away with the unfathomable mystery of the Orient, has created a melodrama of melodramas that quickens the blood and makes the heart audience with tense, or rather, one might pound faster.

Although the scenes of the new play are laid no more distantly East than Pell Street, New York, they are aggressively Oriental. The audience is not led to see the squalid characteristics of that neighborhood or thoroughfare. Happily they are shut out and only occasionally, when the rich silk tapestries are drawn aside and one catches a fleeting glimpse of the exterior, does he realize that he is in New York and not some city of old China.

The story of the play is woven about a Chinese prince in America whose followers in far-off China are in revolt against the Manchu dynasty. He loves and is beloved by the beautiful Lien Wha, but it is impossible that they should marry, for the revolutionery party needs funds for arms and ammunition and the only way in which this can be secured is for the girl to be sold to a rich merchant.

Now, in these days, when the high cost of living is felt on all sides, no surprise was felt on the part of the audience when Fen-Sha, the gambler paid $100,000 for the girl, which happens to be just the sum needed by the revolutionist. But Mr. Belasco has cleverly provided a surprise for his following. Fen-Sha is none other than the terrible Sea Crab, secret agent of the Manchu Emperor.

By the simple expedient of having Dong Tong, Lien Wha's father killed, the wiley Oriental villain promptly gets the money back and, to make the plot more complicated and furnish an added thrill, he has the young revolutionary prince stabbed in the back.

But complications and tense moments are not to cease with two stabbings. Lien Wha continues the bloody work and honorably curders her villainist husband for his misdeeds.

After this series of melodramatic incidents, a happy ending is provided when Lien Wha learns that the prince has received nothing worse for his injury than a high fever, and that can not even be called a misfortune, for, in his delirium, he sings a love song which he and the heroine have made their own in the first act, and which now serves to bring the final curtain down with a note of successful sentiment leaving everybody happy.

Miss Ulric, in the role of the heroine, has been given a chance to show new talents. The combined sophistication and naivete of the Oriental maiden was expressed with a delightful sense of comedy.

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IN

13 - "PREVARICATION" - 13

PALACE, NEW YORK - THIS WEEK - Direction, HARRY FITZGERALD

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COLUMBIA WHEEL

Al Reeves Show—Casino, Brooklyn, 24-29; Empire, Newark, Dec. 1-6.
Abe Reynolds' Review—Gayety, Toronto, 24-29; Gayety, Buffalo, Dec. 1-6.
Best Show in Town—Jacques, Waterbury, 24-29; Hurtig & Seamon's, New York, Dec. 1-6.
Ben Welch Show—Hurtig & Seamon's, New York, 24-29; Orpheum, Paterson, Dec. 1-6.
Behman Show—Youngstown, O., 24-26; Akron, O., 27-29; Star, Cleveland, Dec. 1-6.
Beauty Trust—Columbia, New York, 24-29; Empire, Brooklyn, Dec. 1-6.
Billy Watson's Parisian Whirl—Poughkeepsie, N. Y., 27-29; Gayety, Boston, Dec. 1-6.
Bon Tons—Empire, Albany, N. Y., 24-29; Casino, Boston, Dec. 1-6.
Bowery—Open 24-29; Gayety, St. Louis, 30-Dec. 6.
Bostonians—Casino, Boston, 24-29; Grand, Hartford, Dec. 1-6.
Burlesque Review—Palace, Baltimore, 24-29;Gayety, Washington, Dec. 1-6.
Burlesque Wonder Show—Gayety, St. Louis, 24-29; Star & Garter, Chicago, Dec. 1-6.
Dave Marion Show—Lyric, Dayton, O., 24-29; Olympic, Cincinnati, 1-6.
Follies of the Day—Gayety, Washington, 24-29; Gayety, Pittsburgh, Dec. 1-6.
Girls a la Carte—Star, Cleveland, 24-29; Empire, Toledo, Dec. 1-6.
Girls of the U. S. A.—Gayety, Buffalo, 24-29; Gayety, Rochester, Dec. 1-6.
Girls de Looks—Columbia, Chicago, 24-29; Gayety, Detroit, Dec 1-6.
Golden Crooks—Stamford, Conn., 26; Park, Bridgeport, 277-29; Newburg, Dec. 1-3; Poughkeepsie, 4-6.
Harry Hastings Show—Olympic, Cincinnati, 24-29; Columbia, Chicago, Dec. 1-6.
Hello America—Casino, Philadelphia, 24-29; Miner's 149th Street, New York, Dec. 1-6.
Hip-Hip-Hooray—Grand, Hartford, Conn., 24-29; Jacques, Waterbury, Dec. 1-6.
Lew Kelly Show—People's Philadelphia, 24-29; Palace, Baltimore, Dec. 1-6.
Liberty Girls—Empire, Toledo, O., 24-29; Lyric, Dayton, Dec. 1-6.
Maids of America—Berchell, Des Moines, Iowa, 23-27; Gayety, Omaha, Neb., Dec. 1-6.
Million Dollar Dolls—Gayety, Montreal, 24-29; Empire, Albany, Dec. 1-6.
Mollie Williams Show—Star & Garter, Chicago, 24-29; Berchell Des Moines, Ia., Dec. 1-4.
Oh Girl—Miner's, 149th Street, New York, 24-29; Casino, Brooklyn, 1-6.
Peek-a-Boo—Empire, Newark, 24-29; Casino, Philadelphia, Dec. 1-6.
Roseland Girls—Gayety, Rochester, 24-29; Bastable, Syracuse, Dec. 1-3; Lumberg, Utica, 4-6.
Rose Sydell London Belles—Majestic, Jersey City, 24-29; Perth Amboy, Dec. 1; Plainfield, 2; Stamford, Ct., 3; Park, Bridgeport, 4-6.
Sam Howe's Show—Gayety, Pittsburgh, 24-29; Park, Youngstown, Dec. 1-3; Grand, Akron, 4-6.
Sight Seers—Gayety,Omaha, Neb., 24-29; Gayety, Kansas City, Dec. 1-6.
Social Maids—Gayety, Detroit, 24-29; Open Dec. 1-6; Gayety, St. Louis, 8-13.
Star & Garter Show—Gayety, Boston, 24-29; Columbia, New York, Dec. 1-6.
Step Lively Girls—Empire, Brooklyn, 24-29; People's, Philadelphia, Dec. 1-6.
Twentieth Century Girls—Orpheum, Paterson, 24-29; Majestic, Jersey City, Dec. 1-6.
Victory Belles—Bastable, Syracuse, 24-26; Lumberg, Utica, 27-29; Gayety, Montreal, Can., Dec 1-6.

AMERICAN WHEEL

All Jazz Review—Victoria, Pittsburgh, 24-29; Penn Circuit, Dec. 1-6.
Aviator Girls—Broadway, Camden, 24-29; Majestic, Wilkesbarre, Dec. 1-6.
Broadway Belles—Gayety, Brooklyn, N. Y., 24-29; Gayety, Newark, Dec. 1-6.
Beauty Review—Gayety, Baltimore, 24-29; Lyceum, Washington, Dec. 1-6.
Blue Birds—Lyceum, Columbus, 24-29; Victoria, Pittsburgh, Dec. 1-6.
Cabaret Girls—Olympic, New York, 24-29; Empire, Cleveland, Dec. 1-6.
Crackerjacks—New Academy, Buffalo, 24-29; Empire, Cleveland, Dec. 1-6.
Dixon's Big Review—Gayety, St. Paul, 24-29; Gayety, Sioux City, Dec. 1-6.
Edmund Hayes Show—Englewood, Chicago, 24-29; Haymarket, Chicago, Dec. 1-6.
Follies of Pleasure—Binghampton, N. Y., 24-26; Niagara Falls, 27-29; Star, Toronto, Dec. 1-6.
French Frolics—Gayety, Newark, 24-29; Camden, Dec. 1-4; Trenton, 5-6.
Girls from the Follies—Open, 24-29; Standard, St. Louis, Dec. 1-6.
Girls from Joyland—Star, Toronto, Ont., 24-29; New Academy, Buffalo, Dec. 1-6.
Girls, Girls, Girls—Gayety, Milwaukee, 24-29; Gayety, St. Paul, Dec. 1-6.
Grown Up Babies—Plaza, Springfield, Mass., 24-29; Grand, Worcester, Dec. 1-6.
Jazz Babies—Dayety, Minneapolis, 24-29; Gayety, Sioux City, Dec. 1-6.
Kewpie Dolls—Majestic, Wilkesbarre, 24-29; Majestic, Scranton, Dec. 1-6.
Lid Lifters—Penn Circuit, 24-29; Gayety, Baltimore, Dec. 1-6.
Midnight Maids—Park, Indianapolis, 24-29; Gayety, Louisville, Dec. 1-6.
Mischief Makers—Howard, Boston, 24-29; Olympic, New York, Dec. 1-6.
Monte Carlo Girls—Grand, Worcester, Mass., 24-29; Howard, Boston, Dec. 1-6.
Oh Frenchy—Empire, Hoboken, 24-29; Star, Brooklyn, Dec. 1-6.
Pacemakers—Trocadero, Philadelphia, 24-29; Cadillac, Detroit, Dec. 1-6.
Pat White Show—Star, Brooklyn, 24-29; Plaza, Springfield, Mass., Dec. 1-6.
Razze Dazzle Girls—Gayety, Sioux City, 24-29; Century, Kansas City, Dec. 1-6.
Record Breakers—Grand, Trenton, 27-29; Bijou, Philadelphia, Dec. 1-6.
Round the Town—Century, Kansas City, 24-29; Open Dec. 1-6; Standard, St. Louis, 8-13.
Sliding Billy Watson's Show—Lyceum, Columbus, 24-29; Victoria, Pittsburgh, Dec. 1-6.
Social Follies—Haymarket, Chicago, 24-29; Gayety, Milwaukee, Dec. 1-6.
Some Show—Standard, St. Louis, 24-29; Park, Indianapolis, Dec. 1-6.
Sport Girls—Cadillac, Detroit, 24-29; Englewood, Chicago, Dec. 1-6.
Stone & Pillard's Show—Bijou, Philadelphia, 24-29; Empire, Hoboken, Dec. 1-6.
Sweetie Sweetie Girls—Majestic, Scranton, 24-29; Binghampton, N. Y., Dec. 1-3; Niagara Falls, 4-6.
Tempters—Lyceum, Washington, 24-29; Trocadero, Philadelphia, Dec. 1-6.

Penn Circuit.

Wheeling, W. Va.—Monday.
Uniontown, Pa.—Tuesday.
Johnstown, Pa.—Wednesday.
Altoona, Pa.—Thursday.
Williamsport, Pa.—Friday.
York, Pa.—Saturday.

MINSTRELS

Gus Hill's—Meriden, Miss, 29, Selma,, Ala., Dec. 1; Montgomery, 2.
Al. G. Field's—Memphis, Tenn., 26-30; Birmingham, 3-4; Gadsden, 5; Anniston, 6; Atlanta, Ga., 8-9.

CUTTER GETTING NEW PLAYS

Wallace R. Cutter, whose company is now in it's 161st week of consecutive playing, was in town last week to get a new repertoire of plays. The company is at present playing through Pennsylvania.

HAS WRITTEN SIXTY TABS

Eddie Hopther, of the Darcy and Wolford offices, claims a record for the number of tabloids written and produced, inasmuch as he has, this year, written sixty, all of which have been produced out of town. He has the boks to prove it by too.

Murray Lesslie
The Irresistible Humorist — Direction Lou Golder

Gorinne Arbuckle
SONGOLIST
IN SONGS WHAT AM

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Newburg, N. Y., week of Nov. 24
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Useful rep. people, with or without specialties. Good character or second business woman. Good novelty act. Change for week.
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"BIG CHIEF BLUES"
IT IS A RIOT
YOU NEED THESE FOR YOUR ACT — ORCHESTRATIONS NOW READY
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DOLLY DAVIS Now with **Broadway Belles**

A Soubrette who can dance, read lines, put over a number and wear clothes

BE SURE AND CATCH ME

Gayety, Brooklyn, this Week — Gayety, Newark, next Week

STARS OF BURLESQUE

THIS SPACE RESERVED BY — **LEW LEDERER** — WITH AVIATOR GIRLS

DANCING INGENUE — **MABEL McCLOUD** — BEST SHOW IN TOWN

PRIMA DONNA — **PEARL LAWLOR** — BILLY WATSON'S PARISIAN WHIRL

STILL HERE — **BOB STARTZMAN** — RECORD BREAKERS

VIC PLANT — WORKING? CERTAINLY

BLACK FACE AND LEADS — JACK **Crawford & Humphreys** BERT — JACK REID'S RECORD BREAKERS

DASHING VIVACIOUS SINGING SOUBRETTE — **GERTRUDE BECK** — JACK REID'S RECORD BREAKERS

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DOING GREAT THANK YOU — **HARRY KOLER** — COMEDIAN KAHNS UNION SQUARE

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PRIMA DONNA — **VICTORIA KAY** — At Liberty See Ike Weber

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BACK IN BURLESQUE — WITH EDMOND HAYES' OWN SHOW

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NOW WRITING BURLESQUE'S BEST SPECIAL SONGS. ALSO STAGING NUMBERS. WITH RUSH'S CRACKER JACKS

HAZELLE LORRAINE

INGENUE — SIXTH SEASON WITH DAN COLEMAN, HASTING'S BIG SHOW

LOUISE PEARSON

PRIMA DONNA — MINSKY'S NATIONAL WINTER GARDEN

BERNARD PUTS ON TWO LAUGHING HITS AT KAHN'S UNION

Last week, Harry Bernard offered two big laughing hits at Kahn's Union Square Theatre. This is the last show this clever producer will stage at this theatre, as he closed there Saturday night. He called the first part "Our Neighbor" and it was crowded with good, fast comedy situations.

The comedy was in the hands of Bernard and Harry Koler and told a story of two men living down on the East Side of New York City who were neighbors. One run a saloon (Koler) the other had a grocery store just opposite. This was Bernard.

It seems that both of these men were running on opposition tickets as aldermen, and great rivalry sprung up between the two. Hogan, another neighbor, had a daughter, who was in love with Cohen's son. Grace Seymour was the daughter and Sutton the son.

Bernard, playing the part of Hogan, was a most natural Irishman. He is an easy worker and played the part creditably well. Koler, as Cohen, was very amusing in this character. He is a fast and funny little Hebrew comedian. These two work well together. Sutton did a "hick" role most acceptably, while Miss Seymour, who opened here last week, did well in her part. She, however, stood out when leading numbers. While not having a very strong voice, she makes up the difference with her dancing and is graceful and clever in this line.

Jack Gibson did a cop; also a newsboy in the first part and took care of both, nicely. Miss Lorraine did well in her scenes and with her numbers, as did Miss Bell. Babe Quinn and Mazie Howard did bits and took care of them in a fine way.

The "kissing game" bit went over well, as done by Sutton, Miss Seymour and four girls from the chorus. The "bladder" bit proved a good scene for laughs and was well worked up by Bernard, Koler, Sutton, Gibson, and the Misses Lorraine, Bell and Seymour. The "Diamond" bit was carried out nicely, with several numbers sandwiched in during the action of the bit. Koler, Bernard, Gibson, Suttono and the Misses Lorraine, Bell, Seymour, Quinn and Howard appeared in it.

Miss Seymour's "Spanish" number went over big and in this number she introduced some pretty dancing.

"A Gin Fizz", the burlesque was called and in this part the comedians had a number of bits that they put over to the hearty approval of the audience. Gara Zora offered a "Devil" dance near the end of the show which was very pleasing. She is graceful.

There was a big house here last Tuesday afternoon and the show went over with a snap. Sid.

BURLESQUE NEWS

(Continued from page 15)

MINSKY'S SHOW, FILLED WITH GIRLS, IS WELL LIKED

A good sized house was on hand last Wednesday afternoon at Minsky Brothers National Winter Garden. The company is much larger than it was the last time we were at this house. They were running along with a big cast last week and a colored singing and dancing act of four men and four women as an extra attraction.

The show was in two parts. The first was called "Midnight Maidens" and the burlesque "Snap It Up Boys". Both were composed of bits with numbers sandwiched in here and there.

The comedy was in the hands of Frank Mackey, doing an eccentric "Dutch", Jack Shargel and Dave Shafkin doing Hebrew, and Jack Perry, bits. James X. Francis is the straight man and Roy Sears a dancing juvenile. Among the women who stood out, were Gail Galya and Ruth Rothing, prima donnas, Babe Wellington and Emily Clark, soubrettes, Mae Kelly, an ingenue, and Sedel Bennett. The producer kept the women on the stage most of the time, for if they were not doing numbers he put them into the bits and scenes.

The Minskys have a chorus of pretty girls who look very well from the front and a pony line of little girls who can dance. There were about twenty numbers in the show and every one of them was encored at least once. With an orchestra such as they have at this house, they could not help but go over. Sid.

GUSSIE WHITE RECOVERED

ST. LOUIS, Mo., Nov. 22.—Kitty Madison will close as soubrette of the "Girls de Looks" in Detroit. Gussie White, who was taken ill during rehearsals and compelled to remain in New York under the doctor's care, has fully recovered and will open with the show in Toronto. Miss Madison was only engaged to stay with the show until Miss White could re-join it.

JACK PEARL

THE ALBANY KNICKERBOCKER PRESS SAID

"Jack Pearl, who is described as a Holland capitalist, in the program, is going to be missing from the burlesque stage one of these days and some Broadway producer of national or international reputation will be sending out items to the newspapers of his latest discovery. He'll be putting his names in electric lights and then one more name will be added to an already long list of burlesque actors who have gone over to the two dollar (pardon, it's three dollar and tax now) productions. Mr. Pearl is a refreshing comedian. He does not resort to aged tricks or crude pranks to bring out his laughs. He works along smoothly and cleanly, and yet with such sure fire precision that he leaves you with the feeling that he is an artist."

Comedian BEAUTY TRUST

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Personal Representative: Louie Pearlmann 526 W. 173rd St
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Columbia, New York, this Week

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PETE KELLY and BERG LYDIA
WITH ED RUSH'S CRACKER JACKS

FRANK MALLAHAN
DOING STRAIGHT — WITH SAM HOWE'S SPORT GIRLS

DON TRENT
WITH WALDRON'S BOSTONIANS

WM. F. (Billy) HARMS THEATRICAL ENTERPRISES
HOBOKEN, N. J. (Member of T. B. C.)

FAY SHIRLEY
PARISIAN FLIRTS

JACK GIBSON
DOING STRAIGHT — KAHN'S UNION SQUARE

HY. JANSEN
Getting his share with the correctly named show "THE RECORD BREAKERS"

JACK WITTS
"BOSTONIANS"
"As the Mandarin Acted the Part As the Author No Doubt Wanted It Played."—Clipper, Sept. 24.

DOING STRAIGHT **BOBBY BURCH** FRENCH FROLICS

NAN SANDELL
DANCING SOUBRETTE — JACK REID'S "RECORD BREAKERS"

MARTHA RICHARDS
INGENUE — Rose Sydell's London Belles

COMIQUE ECCENTRIC **EDDIE SHUBERT** BURLESQUE REVIEW

ED. JORDAN
LEW KELLY says I'm a good black face comedian. What do you think?
LEW KELLY SHOW

LEW **MARKS BROTHERS** BERT
With Ed Lee Wrothe's TWENTY CENTURYMAIDS

THE WHOLE UNITED STATES WILL SING WITH YOU

THE "HIGH COST OF LIVING" SONG HIT!

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EDMOND HAYES' ORIGINAL BOZO — WITH EDMOND HAYES' OWN COMPANY

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Irish Comic with Chas. M. Baker's "Sweet Sweetie Girls." Coming Up One Runs at a Time

AL RAYCOB

DOING STRAIGHT — STROUSE and FRANKLYN'S ROUND THE TOWN

CARLO DE ANGELO

GOING OVER WITH PETE CLARK'S "OH GIRL" CO.

Josephine Younge

VAMPIRE GIRL, WITH "OH GIRL!"

STEVE PAUL

"BROTHER MAHALA" — ROSE SYDELL'S LONDON BELLES

MOTION PICTURES

UNIVERSAL PLANS NEW PUBLICITY SCHEME

WILL COVER WHOLE COUNTRY

A new publicity plan for Universal will become effective within the next month or so. Ten district supervisors for Universal's publicity will be established throughout the country, each to have from three to five assistants in the neighboring cities of his district.

There will be ten key cities, nine in the United States, and one in Canada. The assistants to the district manager will be located in the branch city offices. The duties of these district managers and their assistants will be to aid in every manner possible the exploitation of a film. Exhibitors in each territory are to receive their full co-operation. The will also try to obtain the maximum amount of publicity possible in newspapers.

The ten key cities and their subsidaries are as follows: San Francisco supervising Los Angeles, Portland and Seattle; Denver, supervising Butte, Mont. and Salt Lake; Chicago, supervising Milwaukee and Indianapolis; St. Louis, supervising Oklahoma City and Kansas City; Minneapolis, supervising Des Moines and Omaha; Cleveland, supervising Cincinnati, Detroit, and Buffalo; Philadelphia, suvervising Pittsburg; Charlotte, N. C., supervising Atlanta and Dallas, Texas; New York, supervising Boston. Toronto will be the Canadian key city.

Three permanent district managers have already been chosen. George De Kruif will be placed in Chicago; R. N. Engle in St. Louis and J. A. Daly in Charlotte, N. C.; Banks Winter, of Milwaukee will also be in charge of one of the territories.

NEW CIRCUIT RUMORED

It is rumored that a new circuit of picture theatres is being formed throughout New England, of which a party named Gilchrist is named as the backer. The circuit is rumored to include Huntington, Lee, Haydenville Florence, Hatfield, South Hadley Falls, Granville and Southwick.

PLAYER'S ASS'N GROWING

Organized for the purpose of eliminating the usual ten per-cent charged by motion picture casting agencies, and to aid directors in securing competent casts the recently incorporated Motion Picture Players' Association, at its first regular meeting, held last week for the election of officers, reported more than 800 members.

This organization, according to an officer of the Association, is affiliated with the Actors Equity Association and has been granted a charter by the American Federation of Labor pending the approval of the Four A's. Its policy, as yet, is purely to see that the members receive the full amount due them for their services and not to set a stipulated working day or wage scale.

With this idea in view, a booking office has been opened by the Association on a none per-centage basis at their headquarters, 159 West Forty-sixth Street, where according to those in charge, a member may be cast for a picture and receive the full amount offered by the director. This office, although but recently opened, is receiving the co-operation of a number of studios and has been indorsed by a score or more directors.

Officers elected at the meeting last Monday night are, Jack Frazer, president; William Murry, first vice-president; Lila Smith, second vice-president; William J. Walsh, treasurer R. Richarr Nelson, recording secretary.

FILMS TO TEACH PREVENTION OF FIRES

UNIVERSAL TO MAKE IT

Harry Levey, managing director of the educational department of the Universal Film Manufacturing Company, is producing a series of motion pictures which cover every phase of fire prevention. This is being done to aid the National Fire Prevention Association, with headquarters in Boston in their campaign to furnish the public with facts about fire prevention.

The committee in charge got and still has the aid of newspapers and magazines, but have found that still more is needed. It is believed that the results that will be obtained by a campaign through the motion pictures will cause a great change in those careless ones who start fires unthinkingly.

In the special films being prepared by Levey, the human interest element will predominate, for they will be produced in the form of comedies and romances, but will work in the uses of municipal fire departments in factories, stores, mines and homes.

CARLETON MAY WIN SUIT

A legal move made by Carle B. Carlton, in the Supreme Court action brought against him by the late Albert Scowcroft, former president of the Ogden Pictures Corporation, resulted, last week in what may ultimately lead to Carlton's winning the suit.

Through his attorney, Nathan Burkan, Carlton made a motion to compel the executors of the late plaintiff to amend his complaint, it being set forth in the motion papers that the Ogden Picture Corporation, which originally dealt with Carlton in the transaction is responsible for the suit, is a Utah corporation that never received permission to transact business in this state. Judge Newburger granted the motion.

Several years ago, Carlton purchased two feature pictures which were produced by the Ogden company. There were "The Grain of Dust" and "The Lust of the Ages". He paid $5000 in cash and the balance of $40,000 he paid by giving two notes, of $20,000 each, payable to the corporation. These notes, as it subsequently developed, were endorsed over to Scowcroft, who personally deposited them with a bank for collection. When presented, they were not paid by Carlton, he claiming that the money yas to be paid out of the proceeds of the money realized by him through the exploitation of the pictures.

Scowcroft's suit followed his executors continuing it after his death.

CLIPPER LETTER BOX

GENTLEMEN

Abbott Geo. C.	Bennett, Richard	Fay, Barney	Forrest, Ernest A.	Marlow, Frank	Prior, E.
Abewald, Frank	Boyle, Denis J.	Farnum & Nelson	Kingdon, Frank	Miljam John	Ring, Hal
Bzarsky, A.	Brown & Spencer	Fischer, Rob't E.	Kelso, J. R.	Martell J.	Ring, Albert
Barrioss, Jean	Curtis, Jack	Glasgow, Jas.	Leonard, Syd M.	Montgomery L.	Richards, Joe
Bishop, Bert	Crawford, Clyde	Gould, Frank	Laperts, S.	Mack Ernest	Sears, H.
Boeck, Alfred R.	Curtis Bert	Hayden, Thos.	La Pine, Lyle	McClintock Guthrie	Swift, Peter A.
Burk, Wally	Colden, Luther	Hoff, Fred R.	Lind, Homer	MacLean Billy	Tobias, A. H.
Bertrand, Bert	Davis & Eiche	Hoover, B.	Larson & Jackson	Neeley, E. H.	Turnour, Jules
Barns, Geo. E.	Duffey, J. H.	Jones, Sherman L.	McHugh, Ed	Newhart, Chas.	Torrelli's Circus
Blmont & Mooor	Dison, Jim	Kayser, Joe	Miller, Fred P.	Newton, Harry	Vincent Victor
Black, John J.	Farnum, Ted	Kilbride, Percy	Miller Ira	Ashton	Wright, W. P.

LADIES

Arons, Jack	Cleveland, Hazel	Douglass, Billie	Connell, Grace V.	Rehauser, Anna H.	Washington, Fannie
Arnold, Luella	Clifton, Maud	Densmore, Vivian	Morgan Dorothy	Ross, Mary J.	Whalley, Maude E.
Bell, Crystal	Craig, Sallie K.	Kennedy, Dolly	Pearl, Rosalie R.	Sands, Betty	Webster, Mrs. A. A
Besant, Lillian	Dale, Violet	Lorraine, Peggy	Peyser, Lizzie	Self, Zeta	Webb, Evelyn
Bennett, Billie	Dreon, Edna	Lyonell, Mrs. Joe	Parks, Bird	Venette, Leona	Ward Millicent
Bush, Beulah	De Koven, Anna	Lohmar, Helen	Parker, Bunny	Verner, Cleo	White, Winnifred
Bentley Marjorie	De Vere, Arline	May, Orletta	Picard, Alma		

B. F. Keith's Palace This Week—November 24th

Nip & O'Brien

"TRIMMINGS OF 1919"

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"LINGER LONGER LETTY" RESTS ENTIRELY ON TWO PLAYERS

"LINGER LONGE' Y" A Musical comedy in 1 book by Anna Nichols, mu. 1 Goodman, and lyrics b ssman. Dance numbers st H. Smith. Presented b at the Fulton Theatre, ing, November 20, 1919.

CAST

Letty	Charlotte
Nancy	Eleano.
Mayme	Olga Roller
Juliet	Majorie McClintock
Mrs. Brewster	Louise Mink
Ethelmay	Bernice Hirsch
Robesta	Frances Victory
Marie	Virginia Travers
Jim	Olin Howland
Walter	Arthur Hartley
Colonel	Cyril Ring
Lazelle	France Bendsten
Father	Oscar Figman

There are just about three things that portend any sort of lingering existance on Broadway for "Linger Longer Letty." Two of them is the mirthful Charlotte Greenwood and the third is Olin Howland. These twain are a show in themselves. Both are fine, but Charlotte Greenwood is great.

Almost, one is led to say that the play's not the thing. But Anna Nichols, who is responsible for the book, has invested it with so many funny lines that it cannot help but be entertaining. Not so with the music, however, for the score, written by Alfred Goodman, has an indefinite quality about it which fails to make it the thing of value that it should be. For the most part, the melodies are of the syncopated variety and rather uneven in their tunefulness. The exception is "Linger Longer Letty" which is very melodious, in fact, enough so to become popular. But the lyric that has been written for the tune is anything but what the song merits. In general, the lyrics written by Bernard Grosman, are poor.

Oliver Morosco has furnished splendid settings for the piece; must have spent lavishly ackuire the pretty costumes worn by the girls and did not stint in the number of pulchritudinous misses he gathered for the cast. But his choice of principals, other than Charlotte Greenwood and Olin Howland, was not happy, except that France Bendsten, who played the part of a French nobleman-modiste, did excellent work at times. And it must be added that a number of good lines have been given to a couple of "wise-cracking" kiddies, played by Bernice Hirsch and Frances Victory. It is difficult for us to tell whether these children played well or not, for it seems to us that all children on the stage act well. Otherwise they would'nt be on the stage.

Film Flashes

Madge Evans has signed with Prizma to make a series of films for them.

J. J. Unger, general manager of Triangle, has resigned.

Jane Novak has been engaged to appear under the direction of Marshall Neilan.

Milton Hoffman is on his way to London where he will take charge of the British studio of Famous-Players Lasky.

Paul Swan has been engaged by the Bray studios to do a series of interpretive dances for Pictographs.

James Sheehan has been engaged as studio manager for the American Cinema Corporation.

Harrison Ford is on his way West, havind completed a picture with Marguerite Clark in ew York. N

"Simple Souls" has been purchased by Jesse D. Hampton for Blanche Sweet. It will be released through Pathe.

E. C. Fielder has been appointed field representative for Select to assist in sales promotion.

Baby Marie Osborne will be seen in "Miss Gingersnaps", a two-reel feature to be released by Pathe on Nov. 23.

"Human Collateral" is the title of the Corinne Griffith feature completed last week at the Vitagraph studio.

Bessie Love's last picture for Vitagraph will be "Pegeen" to be released before Christmas.

Gladys Leslie completed "The Midnght Bride" last week.

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Alice Hoyce's special producton for Vitaggraph has been titled "Slaves of Pride".

V. P. Whitaker, general representative for Select Pictures, left last week on a cross-country busness tour of the company's offices.

Leon A. Young has joined the Phlaidelphia branch of Select, Clinton W. Finney the Cincinnatti, and Benjamin Kramer the Albany branch of that organization.

Robert B. Phelan has been added to the staff of Metro's photographers in Hollywood.

Charles D. Isaacson has resigned as manager of the Goldwyn advertsing department.

Za Su Pitts will be starred in "Where There Is A Will", which is being filmed by Brentwood for Robertson-Cole.

Elsie Ferguson in "The Counterfeit" is the feature attraction at the Rivoli this week.

C. Gardner Sullivan, the scenario writer with the Ince studios in Culver City, will leave on Jan. 15, from New York for a wto-year tour of the world.

Kenneth Hodkinson, assistant to Hiram Abrams of the "Big Four", is visitind the West Coast offices of the United Artists Corporation on business.

Allen Holubar has completed "Ambition" for Universal. Dorothy Phillips will be starred.

John Junior, formerly with the Essanay, has returned to America after an absence in Australia where he appeared on the legtimate stage.

DEATHS

Birrie Young, a vaudeville performer, was found dead as the result of apoplexy in a chair at No. 121 West 48th Street, last week. Young, who was fifty-four years old, was a brother of Mary Young, who owns and stars in a stock company in Boston. He was a member of the Friars.

George C. Taylor, well-known as a dramatic actor ten years ago, was buried on Monday, after services were held at Campbell's Funeral Church. Mr. Taylor, who retired in 1910, was a resident of the Actor's Home for the last nine years. He was 65 years old and was a native of New York.

Charles Aebli, manager of Staub's Theatre for many years, died in Knoxville, Tenn., last week. His death followed an illness which began with a hemorrhage two days before his demise. Before managing Staub's Theatre, Aebli did advance work for a number of well-known road shows.

BUTLER — Alice Augarde Butler died at the Women's Homeopathic Hospital, Philadelphia, Nov. 11, 1919.

JOSEPH J. WINTERS, actor, died Nov. 13 at the Koch Hospital, Koch, Mo., after an illness which extended over two years. He was fifty years old and a son of Joseph Winters, an actor well known in the companies of Booth and Barrett.

CLARA WILDMAN, famous a generation ago as a leading lady and the widow of the late Fred Wildman, died Nov. 14 at her home in New York City. The body was sent to Chicago last Tuesday, where relatives took charge of the burial.

BARTON LEFFERTS, well known stock actor, died at Mt. Carmel, Penn., Nov. 18, after an illness of six weeks. He was forty-two years of age. His last appearance in New York was made in "The Marriage Question."

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